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Magazine of the West*

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New Year

WILL BRING YOU MUCH

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—As We See It

CHRISTMAS is the climax of the year's offices. Up from the earth on that blessed day rises a great wave of happy thought and righteous act which clears the way for action in the year to come. Every little sliver of kind thought carries a gift to the one it goes to, every Christmas thought or even the desire to give is full of goodness on that day.

For stop and think of it a moment! If your heart is kind for just one day and you send a kind thought winging like an airplane through the ether, who can tell what good is done both to the recipient and to the sender? For whenever for a moment we forget ourselves and send a hearty, wholesome thought to others the great currents of the earth are stirred and turn even slightly in the right direction and not even our own decadence can turn them back again. The good that it does to our own selves is something manifold and gracious. We must not give a thought to that for only our anxiety can spoil its purport. What we give to others even though it be but a kind word, a cherry greeting, or a little gift we have selected becomes a prayer of praise and wings its way outward and upward free from the influence of our own unavoidable moments of despair. Let us then forget that which we have not and send on its way to others whom we love all that we can. Then the great world itself, swinging through space, will quicken, carrying—as it does—"Glad tidings of great joy to all mankind."

Long years ago in San Francisco, Gelett Burgess, publishing "The Lark" with Ernest Peixotto, Willis Polk, Bruce Porter, went one Christmas Day from door to door among the people whom he knew and left, with his good wishes, a piece of mistletoe, a bit of *yerba buena*, or a bunch of little flowers to bring the California sunshine closer down. Forgetting self he walked from door to door and left at each place the greatest thing man has to give. Who could forget it! Thirty years or more have passed and even one who only heard about it does not forget that giving of oneself—the greatest gift of all.

IT IS BEGINNING to appear that business generally is on the road to recovery. Regardless of the gold content of the dollar and other disturbing issues, unemployment has decreased and there is more cheerfulness and optimism than at any period during the past four years. We look forward to much improvement in our business in 1934. Every member of our loyal staff has cooperated in a desire to keep faith with our subscribers and assure a magazine of quality and merit. Incidentally, we have received more subscriptions the past thirty days than for any like period since 1931. If this increase is maintained we shall be able to give you a much finer and bigger magazine. We shall be glad to send a copy of this issue to any of your friends whom you believe might like to subscribe. Simply send us the name and address. Thank you.

FREDERICK W. BLANCHARD, founder of the Municipal Art Commission of Los Angeles, was honored on December 6 when a memorial portrait of him, painted by Max Wieczorek, was presented to the Commission by Mrs. Blanchard, relatives and a group of friends.

Harry Lee Martin made the presentation address.

This portrait, which will remain in the Art Commission's gallery, is the nucleus of a Blanchard Memorial collection of art for the Los Angeles City Hall. Works will be added to it from time to time either by gift or by purchase from a fund provided by the subscriptions of friends.

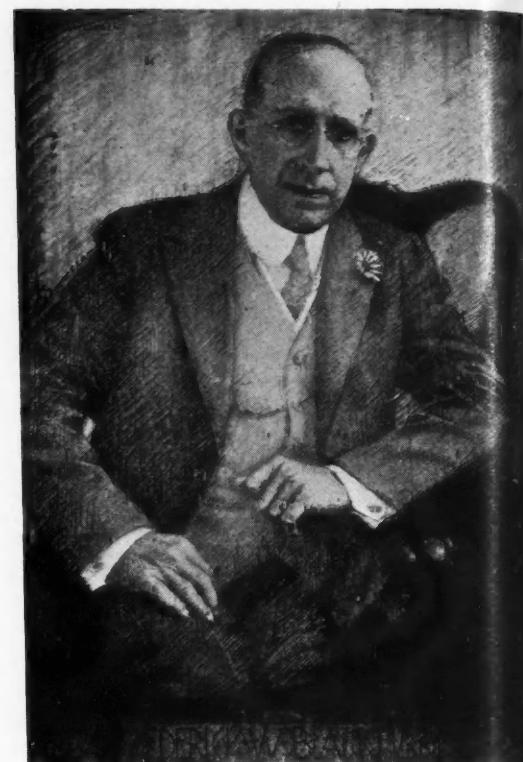
Mr. Blanchard served as president of the Art Commission for ten years, and as secretary of it for eight years. The Commission was organized in 1903, and became a municipal body in 1911 by virtue of an amendment to the city charter secured largely through the efforts of Mr. Blanchard.

Members of the Art Commission today are Mrs. William J. Wilson, president; Mrs. Jules Kauffman, vice-president; Stewart Laughlin, William Lee Woollett and Dr. John H. Weeks. Mrs. Wilson and Mr. Laughlin are the only two members now on the Commission who served with Mr. Blanchard.

A GREAT hullabaloo has been raised among the architects as to who is to receive the architectural plums from the bountiful tree of Federal building projects. After much pressure, augmented by justifiable evidence, the private architects have succeeded in having most of the Federal buildings designed by private architects instead of by the architectural department in Washington.

Now, each of the states and communities hopes to receive in its Christmas stocking billions of dollars to be used for libraries, schools, court houses, city halls, hospitals and so on. In California, public officials have been importuned to commission private architects, and this involves considerable discussion particularly in Los Angeles, where both the city and the county hope to alleviate unemployment and stimulate business by a huge building program. This community has dozens of architects of sufficient training, ability and experience to design any or all of the structures contemplated.

The immediate problem confronting the Los Angeles County Board of Supervisors is to proceed on an intelligent plan. Pressed with the multifarious duties of administering, in a critical period, the public affairs of a community of this size, it is natural that they should be bewildered about how to proceed so that the taxpayers may receive not only full value for the money spent, but that the new buildings may be of good design and in harmony with the general architectural plan of the city and county. These factors, however important, are apt to become lost in the shuffle, and it is safe to wager that every bit of political pressure is being brought to bear in favor of this individual or that group of architects. The architecture of our public buildings should not be a political football, and we hope that the Los Angeles County Board of Supervisors will adopt some plan of architectural control outside the realm of politics. Perhaps this is asking too much. A plan promoted by one of socialistic tendencies would require that the architectural work be spread around so that all certificated architects might have a share of it. But, like doctors, not all architects have the same skill or experience. No, between these two extremes lies a happy solution. Spread the work, but be sure our buildings are well designed. And, Mr. Supervisor, don't count too much on your own ability to recognize architectural merit.



THE ART CLINIC, lately founded in southern California, offers first aid to any man or woman, young or old, who is in search of technical assistance in the arts. How many artists, looking back upon their student days, are filled with regret at thought of the pitfalls they might have avoided, the embarrassing difficulties they might have overcome, had only there been available the wise and kindly advice of a more experienced person! Now—perhaps not yet too late—that advice can be had, for a modest fee, simply by arranging a private consultation with any one of the distinguished specialists who comprise the staff of The Art Clinic, which is conveniently located at the Valentine-Bell Studios, 3511 West Sixth Street, Los Angeles, only one flight up.

Here are the names of the consultants, and their specialties: Carl Oscar Borg, oil painting, gouache, drypoint, monotype; Cornelis Botke, colored wood and linoleum block-printing, etching; Jessie Arms Botke, decorative painting; Conrad Buff, lithography and painting; Douglas Donaldson, metal craft; Frank Morley Fletcher, woodcuts in color, life and portraiture, care and preservation of pictures; Merrell Gage, architectural sculpture, carving, casting in cement or concrete; Margaret Kidder, metal engraving; Paul Landacre, black-and-white wood engraving; Glenn Lukens, ceramics; Erik Magnussen, silversmithing; Arthur Millier, etching and drypoint; Paul Rohland, still life painting; Millard Sheets, oil painting, watercolor, architectural rendering; George Stanley, modeled design, wood sculpture.

The following will serve on the educational committee of the Clinic: Mrs. Valentine Bell, Anna McConnell Beckley, Ralph Holmes and Leta Horlocker.

A WRITER in a recent issue of the Los Angeles *Times* would have us believe that, so long as the design of a home suited its owner, we should not be so fussy about its adherence to a style of architecture. He says: "Ornamental balconies or other appurtenances placed here and there about a dwelling that may be a conglomeration of half-a-dozen different styles, a mixture of Spanish, rural English and French, and various other adaptations, may all affront the artistic sense, the technical skill of this, that or some other architect, but what about those who

+ + + THE CALENDAR + + +
Music + Art + Clubs + Sports + Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

PACIFIC GEOGRAPHIC SOCIETY presents the annual "Globe Trotter Series" during the winter season at the Philharmonic Auditorium, and at Bovard Auditorium, Los Angeles; at the Civic Auditorium, Pasadena, and at the Municipal Auditorium, Long Beach. Speakers on the course are Edward Tomlinson, presenting "South America—Wonder Land"; Captain Carl von Hoffman speaks of the savage head-takers of Formosa; Tom Terriss, the "Vagabond Director," describes a tour of Burma, Siam and India; Upton Close offers an outline of his summer's trip through the Orient, and Father Bernard Hubbard, the Alaskan "Glacier Priest," tells of his visit to the craters of active volcanoes. Dr. Charles Keyser Edmunds, president of Pomona College is the new president of the Society. A series of book reviews are given by Paul Jordan-Smith, sponsored by the Society, at the Biltmore Hotel, Los Angeles, and at the Athletic Club of Pasadena.

DR. CHARLES A. HOGAN, formerly of Oxford University, England, is presenting a series of ten University of California extension division lectures, at 540 Powell Street, San Francisco. The general subject is "What is Philosophy," with a general discussion of philosophic attitudes.

THE LOS ANGELES FORUM lectures are presented at the Shrine Auditorium this season and include an unusually interesting list of speakers.

THE FORUM, including a list of well known party leaders, meets on Monday evenings for discussion of affairs of the moment, at San Francisco.

INSTITUTE OF WORLD AFFAIRS holds the eleventh session, December 10 to 15, at Riverside, California. Dr. R. B. von Klein-Smid is Chancellor of the Institute, and the director for this meeting is Dr. Henry F. Grady, dean of the college of commerce, University of California. This conference of educators, economists, scientists, representatives of legal government, religious and sociological fields hold discussions both afternoon and evening. The evening lectures are open to the public.

LOS ANGELES ART ASSOCIATION, recently organized and headed by William May Garland, is holding a series of art lectures in the Music Room, at the Biltmore Hotel, Los Angeles. The association intends to add to art appreciation in California, to encourage and patronize local artists, and hopes to build up a collection of art treasures.

ARTS AND CRAFTS CO-OPERATIVE SHOP is a new non-profit venture planned to assist artists and craftsmen through the sale of paintings, graphic arts, crafts and fine needlework. The idea is two-fold, to assist artists and to aid in welfare work. The shop is at 2610 West Seventh Street, Los Angeles, and is operated by a board of managers, headed by Mrs. John Cage.

MINERVA LIBRARY CLUB, Santa Maria, California, begins the New Year, January 5, with a talk on "Modern Trends in Architecture" by Louis N. Crawford. January 9, Mary Ferris Swan gives "Chats on China." The garden section of the club has decided to devote the grounds to a California garden, using only native shrubs and flowers. The plants are carefully made and are being supervised by Frank J. McCoy, one of the most successful gardeners of the State, and who uses native flowers continuously at Santa Maria Inn.

SYUD HOSSAIN gave a series of lectures in San Francisco last season and is continuing a course this winter. The general theme is "The Civilization of the East." The two remaining lectures of the course are given at the Ansel Adams Gallery, 166 Geary Street, San Francisco, under the management of Beatrice Judd Ryan. The dates and subjects are: Dec. 6, The Near East, Arabia, Syria, Palestine and Egypt. Dec. 13, The Enigma of Russia—a Menace or a Promise?

Let's all have a Merry Christmas

You make our Christmas a joyous one by helping to increase the number of our readers (thereby assisting in our endeavor to increase public appreciation of art and architecture).

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THE CHARITY BALL for the benefit of the Children's Hospital Convalescent Home is held December 15 in the Sala de Oro of the Biltmore Hotel, Los Angeles. The Convalescent Home is located at Hermosa Beach and was opened in December, 1928. The Children's Hospital was founded thirty-three years ago. The first money it obtained was through five-dollar donations. The Doll Fair committee of the Children's Hospital holds the annual fair, December 2, at the home of Mrs. Lee Allen Phillips, 4 Berkeley Square, Los Angeles.

WESTRIDGE ALUMNAE hold their second annual charity ball December 23, at Pasadena.

TOURNAMENT SCHEDULE of the Professional Golfers Association for 1933-34 for California:

Dec. 22-24, Pasadena Open, \$4000.
Dec. 29-31, Santa Monica Pro-Amateur Open, \$2000.
Jan. 6-8, Los Angeles Open.
Jan. 11-15, Match Play Open, \$4000, San Francisco.
Jan. 20-21, Lakewood Open and East-West Team Match, \$1000, Long Beach.
Jan. 26-28, Riverside Pro-Amateur, \$2000.
Feb. 1-4, Fifth Annual Agua Caliente Open, \$7500.

CURRENT EVENTS lecture course is continued in 1933-34 at the Pasadena Community Playhouse on Monday afternoons at 4:15. Mark Sullivan speaks December 4 on "Our Times." In January Carlos Davila speaks on the 15th on "The Rehabilitation of a Nation." January 22, George E. Vincent, "As Others See Us." January 29, Julian Bryan, "Russia As It Is," illustrated with motion pictures.

TOURNAMENT OF ROSES holds the forty-fifth annual rose pageant on New Year's day at Pasadena, California. Admiral William S. Sims, retired, former head of the United States Battle Fleet, will serve as Grand Marshal. The theme of the pageant is "Tales of the Seven Seas."

THE NAVY BALL, given annually to honor the commander-in-chief of the fleet, his staff and their wives, is held January 27 in the Sala de Oro of the Biltmore Hotel, Los Angeles. Admiral David Foote Sellers is the special guest of honor.

EDANA RUHM is giving an occasional lecture at Seattle under the title, "Events of the Hour." These are also presented at the Biltmore, Los Angeles. Mrs. Ruhm is a sister of Bertrand Collins, author, and is the widow of Lieut. Com. Thomas Ruhm of the United States Navy.

CALIFORNIA WOMEN OF THE GOLDEN West, Los Angeles, offer a series of world affairs and current events lectures during the winter by Dr. Frederic P. Woellner. A lecture precedes each monthly meeting of the club.

HUNTINGTON LIBRARY AND ART GALLERY, San Marino, California, re-opened for the season last month, and has arranged a special exhibition covering the early history of California. This includes valuable letters, historical documents and color plates. Cards of admission may be obtained through the exhibitions office at the Library.

AT THE Scotch Village, 818 N. Central Avenue, Glendale, informal talks on Antiques by Alice R. Rollins, will again be given Tuesday afternoons at 2:30. The program for January is: January 2, For the Silver Collector; January 9, Josiah Wedgwood, Master Potter; January 16, Colored Prints as a Decoration; January 23, Snuff and Patch Boxes and January 30, Old Worcester Porcelain.

MUSIC

MUNICIPAL CONCERT SERIES, presented annually under the auspices of the Art Commission of San Francisco, opens at the War Memorial Opera House, Saturday evening, December 16. Issay Dobrowen conducts the regular symphony orchestra and Grace Moore, operatic soprano, is the guest soloist. The remaining four concerts, and artists, are scheduled as follows: December 29, Roland Hayes, concert tenor; January 20, San Francisco Municipal Chorus, under the direction of Dr. Hans Leischke, in Honneger's oratorio, King David; February 3, Josef Lhevinne, pianist; March 10, the San Francisco Ballet.



"The Nativity" by Sandro Botticelli is one of the seven paintings in the Italian section of the great exhibition, Five Centuries of European Painting, now being held at the Los Angeles Museum.

live in these houses"? Yes, but what about those of us, living on the outside who have an appreciation of scale and balance and a sense of artistic value? He justifies the owner's privilege of building a home as he pleases because these new home owners came to California from the East to escape architectural boredom—rows and rows of monotonous, all-alike houses. Perhaps the editorial was inspired by a desire to please some of their home building advertisers who take one floor plan and change a window here, a door there, or add a turret, or a false chimney to escape the monotony, and add what the writer prefers to call 'romantic charm'.

How often we have thought it would have been a good thing if the San Francisco fire in 1906 had been allowed to destroy all the old houses past Van Ness Avenue from Market to Pacific. The typical wood frame, two-story mansion with turrets, garrets, decorated profusely with wood mouldings and ornament. At first glance, all alike but withal possessing dignity and of more pleasing proportion, and less offensive than the gilded mixtures of architectural adaptations sired by incompetent, inexperienced draftsmen and contractors and sold to the artistically blinded newcomer by a builder or real estate sub-divider concerned only with the profit on that particular transaction.

The residence architecture of a community is a good indication of its citizens' esthetic sense. Los Angeles is noted for its many fine homes, but this approbation is due to the many wise owners who had the foresight and intelligence to engage the services of competent architects, landscape architects and interior decorators, and whose homes, therefore, have architectural style, good scale and proportion, and especially that necessary qualification to add to civic beauty, suitability of site. The interior of a home may be planned as a background for the owner's own personality, or represent his or her ideas of 'romantic charm', but its exterior has a vital relationship with real estate values of adjoining property, and no one should be encouraged to build dwellings or any other kind of buildings that affront the artistic sense of architects or anyone else who has good taste. Certainly no newspaper, if it hopes to retain its privilege of free speech, should be so shortsighted.

OUR ATTENTION was called recently to an editorial tribute to the New York *Times* in which this paper's independent, uncorrupted policy and fidelity to its responsibilities was commended. It is a sad state of affairs when so few important daily newspapers can receive such tribute.

We are fully aware of the fact that the daily newspaper is an important element in the community—one that can accomplish much good, in the spiritual, moral and cultural development of its people and institutions; but few of them have the character or honesty necessary to mold public opinion in the right direction. On one page a brilliant editorial will preach a sermon on politics, religion, or personal behavior, and on another page the editor, in his desire to scoop his rival or increase circulation, will glorify the gangster, the crooked politician and uncover all the messy details of a divorce case. Anything to make copy—every incident occurring in our hectic existence is exaggerated to make copy—squeeze the subject dry until there is nothing more to be said, and if you cannot find news, make it, as was the case when nearly all the large dailies took up the cudgels on their own behalf when the "free" press was threatened.

Find the newspaper that is sincere, clean, dignified, without political affiliation or the organ of either capitalism or labor, whether right or wrong, and among its readers you will find the well informed, tolerant and broadminded individuals who are the real leaders in our moral and spiritual progress.

FIVE CENTURIES of European painting from early Renaissance Italians to French modernists, are represented in the exhibition of fifty-five paintings which opened on November 24th at the Los Angeles Museum, to remain there throughout December. This great collection, valued at three million dollars, and without doubt the finest of its kind ever seen on the Pacific Coast, was assembled and shipped to California by the firm of Wildenstein & Company, of New York, London and Paris, at a cost to itself of more than \$15,000.

Before the paintings arrived in Los Angeles,

there was voiced some opposition to the idea of a public museum playing host to an exhibition loaned by out-of-town art dealers. But Director Bryan of the Los Angeles Museum stuck to his guns, and the paintings are here. And they are being enjoyed daily by thousands of people in a community which, just now, is making earnest efforts to realize its destiny as a center of culture. Five thousand people viewed the paintings on the opening day of the exhibition, and no less than 14,000 passed through the galleries on a single Sunday afternoon. This evidence of public interest should be heartening to the Los Angeles Art Association and others who are bending their energies toward a richer art life for their city. It is well to bear in mind that, should good fortune cause any of these paintings to remain in Los Angeles, the entire community, including the local artists and art dealers, will be the gainer, as well as the firm of Wildenstein & Company which had the courage to send the paintings here.

Fifty-six paintings are listed in the catalogue of the exhibition. One of them, a large canvas by Corot, remained in Los Angeles for only a single day, as it had been purchased, while en route to California, by the new Museum of Fine Arts at Springfield, Massachusetts. This is the same museum which recently acquired a number of paintings by contemporary American artists, including one by a southern California artist, Paul Starret Sample. This fact should be comforting to those living artists who feel themselves wronged whenever an old master is purchased by a museum. It generally happens that the loudest outcry, on such occasions, is made by artists whose works are least likely to be purchased by any museum.

The catalogue of the show at the Los Angeles Museum is excellently prepared and edited under the direction of Dr. Ernest L. Tross, who is acting as the local representative of Wildenstein & Company. From his preface to the catalogue we quote the following paragraph:

"To make a time artistic, it needs more than the productive artists. It also needs an appreciative audience. Only the intimate contact between art and the public gives a certain period or a certain people cultural importance. If this contact is missing, nothing great on a larger scale can be accomplished."

Of the fifty-five paintings in the show, seven are by Italians, the earliest being a "Coronation of the Virgin" by Mariotto di Nardo, dated 1408. The Italian sections is glorified by the presence of Botticelli's "Nativity", which we have reproduced on this page. Others in the Italian group are by Utile da Faenza, Cima de Conegliano, Titian and Francesco Guardi, who is represented by two of his Venetian scenes.

In the German, Flemish and Dutch group we find such famous names as Holbein, Frans Hals and Rembrandt, with other masters of lesser renown such as Jan Gossart, Ambrosius Benson, Jacob van Utrecht (two portraits), Gerard Terborch, Pieter de Hoogh and Johannes Verpronck.

The Spaniards are only three in number, but the names here are Velasquez, Coello and Goya, portraits all three. That by Velasquez, of the young Queen Marie Anne of Austria, has the distinction of being the most highly valued painting in the whole show, \$350,000.

French painters are presented in the largest numbers, with twenty paintings by seventeen artists of the 18th Century, and fifteen paintings by eleven artists of the 19th and 20th Centuries. English painters are not included in the show, for the reason that they are well represented in the Huntington Art Gallery at San Marino, not far from Los Angeles.

The graceful portraits and poetic landscapes by the French painters of the 18th Century enjoy the greatest popularity with the majority of those who visit the show. The elegance and finery which many people deem essential to great are here seen at their sugary best in the paintings of Watteau, Nattier, Louis Tocqué,

SAN FRANCISCO SYMPHONY SEASON opens Friday afternoon, December 8, with Issay Dobrowen conducting. José Iturbi, Spanish pianist, is the guest soloist. Bernardino Molinari comes from Italy to direct three pairs of concerts as guest conductor, making his first appearance with the Symphony Orchestra, January 12.

THE CONLEY ARTIST SERIES, presented at the War Memorial Opera House, San Francisco, includes the Vienna Boy's Choir, Horowitz, Tito Schipa, the famous Shan-Kar Company of Hindu Dancers and Musicians.

THE WILFRED DAVIS ARTIST SERIES is given at the Oakland Auditorium, Oakland, and at the War Memorial Opera House, San Francisco.

UNIVERSITY OF WASHINGTON Associated Women Students' Concert Series continues at Meany Hall, Seattle, with "The Singing Boys of Vienna," January 30, and Ossip Gabrilowitsch, pianist, on April 10.

CLAREMONT COLLEGES, Claremont, California, again sponsor an artist course, sponsoring six events at Bridges Auditorium. Nelson Eddy, baritone, sings at Claremont on January 9.

SATURDAY MORNING MUSICAL CLUB, Tucson, Arizona, opens the season in the Temple of Music and Art, with the Bartlett-Frankel String Quartet of Los Angeles.

CIVIC ORCHESTRA, Pasadena, California, under the direction of Reginald Bland, included two compositions by Emil Ferir in the opening concert of the season.

LOS ANGELES ORATORIO SOCIETY, John Smallman conducting, presents as the first offering of the season, "The Messiah," December 17, at 3 p.m., at the Philharmonic Auditorium, Los Angeles, California. The accompaniments will be played by members of the Philharmonic Orchestra, with the assistance of Dr. Ray Hastings, organist, and Lorna Gregg, pianist.

MUSIC BRANCH, Community Arts Association, Santa Barbara, California, presents five musical events in the winter series. Nelson Eddy, baritone, sings on January 8.

MERLE ARMITAGE presents three attractions in December in Los Angeles. Teresina, Spanish dancer, is seen at the Shrine Auditorium, December 8, accompanied by Carlos Montoya, guitarist, and Javier Alfonso, pianist. December 16, Roland Hayes, Negro tenor, is heard at the Shrine Auditorium. December 19, E. Robert Schmitz and Alfred Mirovitch, pianists, present a two-piano recital at the Philharmonic Auditorium.

CHAMBER SYMPHONY, San Francisco, under the direction of Gastone Usigli, and numbering fifty musicians, has added two new symphonic classics to the repertoire: the Third Symphony of Mendelssohn and Schubert's Third Symphony. These musicians add to the musical season at San Francisco.

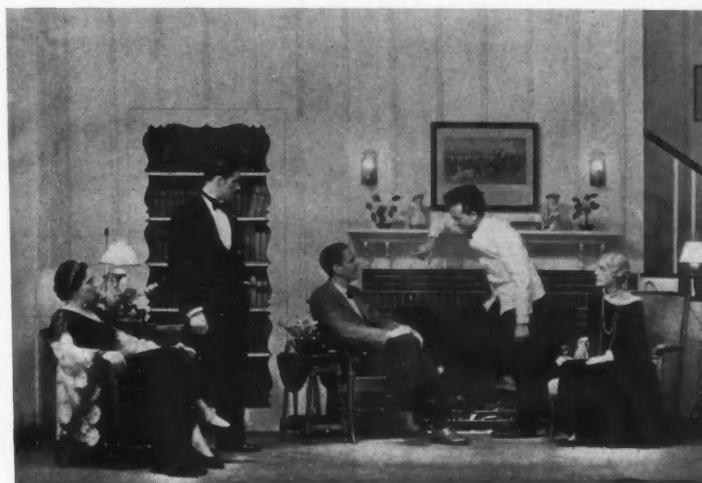
THE PHILHARMONIC ORCHESTRA, William Andrews Clark, Jr., founder, Otto Klemperer, conductor, continues the fifteenth symphony season at the Philharmonic Auditorium, Los Angeles, California. The symphony concerts are presented in pairs, every two weeks, on Thursday evenings and Friday afternoons. The season also includes fourteen popular Sunday afternoon concerts.

SEATTLE SYMPHONY ORCHESTRA presents four popular concerts at the Civic Auditorium, Seattle, Washington, this season. The first was given in November, the dates are December 30, January 13 and February 3. Basil Cameron is the conductor. The regular subscription programs of the Symphony Orchestra, under the direction of Basil Cameron, are given at the Metropolitan Theater.

CARMEL MUSIC SOCIETY, Carmel, California, presents Teresina, young Spanish dancer, December 3, and Giesecking, pianist, on February 10. The Monterey Peninsula Orchestra, under the direction of Michel Penha, gives a Children's Concert the week before Christmas. A ballet will be presented by the Ruth Austin dancers. The music has been chosen from "Haensel and Gretel."

COMMUNITY OPERA ASSOCIATION of Riverside, California, is directed by Miss Marcella Craft, and is sponsored by the Riverside Junior College. Musicians of Riverside, Redlands and San Bernardino are participants in the productions. The season opened in November. On January 16-17, scenes will be presented from Mozart's "Magic Flute" and Wagner's "Tannhäuser." February 6-7, Donizetti's "Don Pasquale" will be given in full, and on March 6-7, Verdi's "Il Trovatore" will be sung.

TWO YOUNG PEOPLE'S CONCERTS have been arranged for San Francisco and are given by the Symphony Orchestra, conducted by Ernest Schelling at the War Memorial Opera House, Wednesday afternoon, December 22, and Thursday afternoon, January 4. An Oakland concert is also held at the Auditorium there, Saturday afternoon, December 29.



"Animal Kingdom" by Philip Barry was given a spirited presentation at the Lobero Theater, Santa Barbara, California. The cast as shown includes, Alexandra White, Edward C. Fisher, associate director, Francis Baker-Smith, Arthur Klein and Edith Wallis. Paul Whitney directed.

WHICH? THE BLUE EAGLE OR THE BIG, BAD WOLF

By ELLEN LEECH

DAME DRAMA is about to lose her place in the midnight sun (a precarious one at best these past few years) through family dissensions. The older members, in the form of commercial theaters, demand that the juniors, the non-profit and community organizations, be declared legitimate, made to comply with a code and pay full salaries to all actors. This is out of the question, as every member of a community group is fully aware, and would surely result in the closing of the Pasadena Playhouse, the Lobero Theater at Santa Barbara, many lesser groups in California, and extending throughout the United States. Audiences are the life-blood of the theater, and a continued and renewed interest in drama has been steadily built up by the little theaters throughout the country for the past fifteen years. Not to recognize the need, the vital value, of such contributions seems incredibly foolish. Eva Le Gallienne is convinced, through her long association with the theater, that subsidized theaters would solve the problem, and she suggests that the Federated Women's Clubs use their influence to forward a national theater movement. She believes that if good repertory theaters were started in the key states they would soon become public or semi-public institutions. The question is decidedly debatable. Is a subsidized theater building the best thing for the cause of drama? National taste will need considerable chastening before it will whole-heartedly accept censored entertainment. Americans, as a mass, freeze at the mention of academic drama, but are held by the classics when served as comedy of the most robust and uncensored variety.

GILMOR BROWN'S *Playbox* at Pasadena, California, might be termed a small example of the subsidized theater. It is the property of one man, an experiment in the best of theatrical traditions. Each play presented is carefully chosen and given with consummate artistry. The superficials are entirely dissipated. Stage sets are used, but never blatantly, while amazing things are accomplished through lights. Ten plays are offered to a discriminating subscription audience during each sea-

son. Every play is selected for its message as well as its appeal. The very intimacy of the theater, the fact that it was founded for a perceptive audience, lessens the possibility of viewing it as an aid in contemplating a state or national theater as the ultimate savior of drama. But it does prove the value of intimate theaters and the need to diffuse appreciation of the best efforts of the finest playwrights.

TO RECKON with, or for, American audiences is a problem as yet unsolved by any branch of the theatrical industry. Both the stage and the screen lack a gauge by which to estimate the wishes of the local or the national amusement seekers. One thing succeeds beyond any measure of a producer's expectations. Another, seemingly of more value, fails. Just now a revival is holding the attention of a goodly number of Californians. That ancient melodrama, "The Drunkard", is having nightly performances at Barnum's Museum on lower Green Street, San Francisco, and at the Theater Mart, North Juanita Avenue, Los Angeles. In both cities the direction is in the exact fashion of that in vogue at the time of its premiere production in 1843. That was a time when acting was acting and repression was unheard of. Also, as in that ancient period, food for the body is provided as well as mental stimuli. Busy waiters traverse the aisles dispensing sandwiches, pretzels and liquid refreshment, preferably beer.

Possibly to the surprise of some of the stars of the screen, the cinema that is receiving the most encores is that delightful *Silly Symphony*, known as "The Three Little Pigs". The strains of "Who's Afraid of the Big Bad Wolf" have almost succeeded in drowning out the abortive efforts of struggling crooners. A Walt Disney cartoon is always a success. Mickey Mouse has a larger audience than any mere human star can ever hope to have, because Mickey is more than human—he is all humanity. Walt Disney's *Silly Symphonies* are genuinely symphonic, and that is the thing that holds his vast audiences. He selects the simplest stories, but they are produced and presented with a delicacy of feeling that is Walt Disney.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, are given at the Community Playhouse, Pasadena, on Sunday afternoons. The series comprises six programs, including The Roth String Quartet, The London String Quartet, The Barbour Quartet, and The Aguilar Lute Quartet.

THE ELLIS CLUB opened the forty-sixth season in Los Angeles in November, singing at the Philharmonic Auditorium. Hans Blechschmidt directed the eighty male voices.

CHAMBER OPERA SINGERS, a group of young artists of the San Francisco Bay district, under the direction of Dr. Ian Alexander, gave the premier presentation of an opera by a Berkeley composer and poet, Dr. Derrick, N. Lehmer, of the faculty of the University of California. The opera is titled "The Harvest", and is a dramatic episode of Indian life, based on legends and music of the Hopi and Navajo Indians.

COMPINSKY TRIO CONCERTS, sponsored by the Doctor's Chamber Music Society of New York, are presented in December in San Francisco. A group of professional men in New York have donated the necessary sum for the presentation of chamber music of the first rank to the children and adults of America.

PRO MUSICA, INC. of Los Angeles, headed by Mrs. Gertrude Ross, president of the chapter, announces the events of the season: Early in December Hubert Stowits describes the origins of Gypsy music, illustrated with music and dance; January 22, John Hazelet Lewis talks of Chinese music, with vocal and instrumental illustrations. The third event will be the presentation of Prince von Wittgenstein, Viennese pianist.

CIVIC ORCHESTRA of Santa Maria, California, under the direction of Sydney Peck, and assisted by musicians of the neighboring towns of Lompoc and San Luis Obispo, give two symphony concerts during the winter, one preceding the holidays, and one in the late spring.

SANTA BARBARA STRING QUARTET, Antoni van der Voort, Helene Fortune, Sydney Peck and Harold van der Voort, presents a winter season of chamber music, giving concerts at Santa Maria and Ventura as well as at Santa Barbara.

PETER CONLEY presents the Monte Carlo Ballet Russe in a colorful program, assisted by the symphony orchestra, made up of San Francisco musicians, immediately after the holidays, at the War Memorial Opera House, San Francisco.

TERESINA is presented in a dance recital, in the Wilfred Davis Series, December 12, at the Memorial Opera House, San Francisco.

SINFONIETTA ORCHESTRA, conducted by Giulio Minetti, offers the first event in the series of three concerts at the Community Playhouse, San Francisco, December 19.

DRAMA NOTES

"**SAILOR BEWARE**," a hilarious comedy is seen at the Curran Theater, San Francisco, December 10.

KOLB AND DILL, comedians, are reunited and present a revival of their comedy, "High Cost of Loving," at the Geary Theater, San Francisco, December 3.

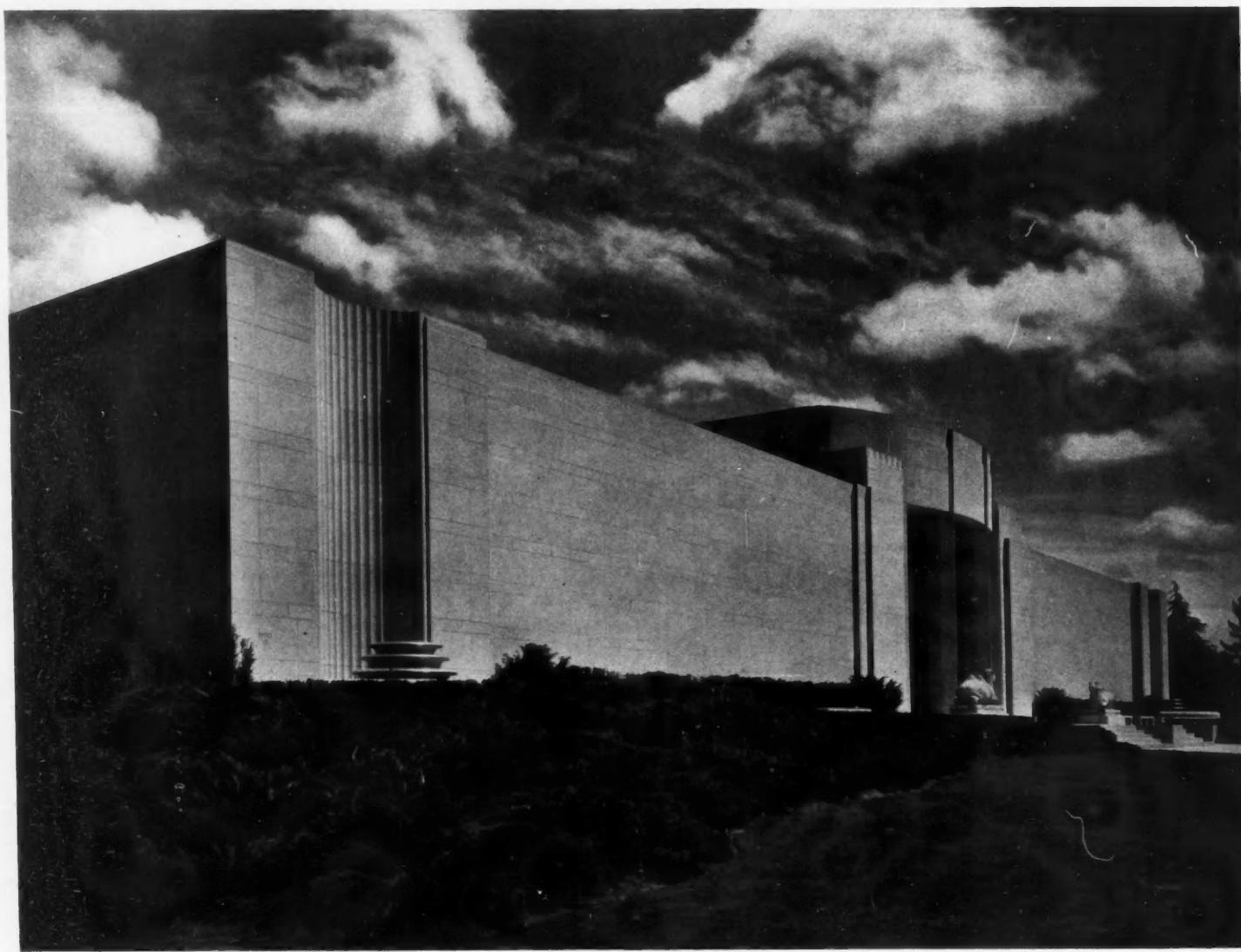
"**SHOW BOAT**" opens the legitimate stage season at the Mayan Theater, Los Angeles, December 4, after five weeks at the Curran Theater, San Francisco. Perry Askam sings the role of the gambler, Ravelin, in this musical extravaganza, made from the Edna Ferber story, music by Jerome Kern, and lyrics by Oscar Hammerstein.

NINE O'CLOCK PLAYERS of the Assistance League of Los Angeles, under the direction of Mrs. Walter Perry Story, stage children's plays each year, the profits being donated to charity. This season "Cinderella" for the morning and afternoon of December 20. Mrs. John Bowers and Mrs. Irene Denny are directors.

WILLIAM T. WYATT, producer, has inaugurated a series of plays for children at the Wilshire Ebell Theater, Los Angeles. By special arrangement, players from the Pasadena Community Playhouse and from the Martha Oatman group present these matinees. The opening play was "Seventeen," and the plays scheduled include "Peter Pan," "Treasure Island," "Penrod," "Huckleberry Finn" and "Prince Chap."

THE YALE PUPPETEERS re-open their Olivera Street theater in Los Angeles, December 14, with "The Pie-Eyed Piper." Performances every night except Sunday. Tickets \$1.00 including coffee.

THE WILSHIRE-EBELL THEATER, Los Angeles, offers "Rob Roy," a historical drama by Sir Walter Scott, opening December 31. Tandy MacKenzie will take the leading role.



MODERN MEDICIS BRING ART TO SEATTLE

Chardin, Boucher, Greuze, Fragonard, Hubert Robert, Jacques Louis David and the others of this polished company.

But those who prefer a more adventurous spirit in art feel their pulses quickened by the works of the embattled French artists of the 19th and 20th Centuries. Each name a storm center in its time, each name that of a great artist, are these eleven: Manet, Monet, Renoir, Degas, Cézanne, Gauguin, Van Gogh, Rousseau, Matisse, Derain and Picasso. For some of them, the storm clouds have rolled away, but the lightnings of popular disapproval still play fitfully about the heads of a few.

A fitting epilogue to this show is contained in the following words uttered by a California artist, Ray Boynton, in a talk which he gave recently before the Art and Literature Section of the Commonwealth Club of California:

"All contemporary progressiveness in any age of art is at odds with its time, and consequently its creators are the artistic outcasts of their period. The world will have none of them, and this is the history of all art in all times."

FOR its beautiful new art museum in Volunteer Park, the city of Seattle is largely indebted to a modern Medici family, a wise and beneficent one, in the persons of Mrs. Eugene Fuller and her son, Dr. Richard E. Fuller. Their gift to their community is one not merely of a check for more than a quarter of a million dollars, but also of active participation in every step of the realization of Seattle's art dream. They co-operated with the architect, Carl F. Gould, of the firm of Bebb and Gould; prepared the collections which the museum houses; selected innumerable details of decoration and furnishing, and took a major part in the hanging

and placing of the exhibits for the formal opening.

But this is only the beginning of Dr. Fuller's labors. He is continuing his activities as director of the museum, a position, states Kenneth Callahan in the *Seattle Town Crier*, for which "no better qualified person could be found. The dream is realized. It is now up to the people of Seattle to do their part. The art museum should number its members by thousands."

Chief among the permanent exhibits of the new museum is the significant collection of Oriental art formed by the two donors. A hint of these treasures is given, just outside the portals, by the calm presence of four great stone animals from the majestic avenue leading to tombs of the Ming emperors near Peking. An entire wing of the main floor of the museum is required for the balance of the Oriental collection, which is housed in six rooms, designated as the Chinese Room, the Lacquer Room, the Indonesian Room, the Japanese Room, the Early Chinese Room and the Jade Room.

Other rooms of the museum contain a representative collection of American painting, most of which has been given in memory of Clarence A. Black, and a small but important group of American sculpture. There is a print room, and a room for the one-man shows by local artists which are to be held each month as a commendable feature of the museum's program.

Further evidence of the sound policies which may be expected of the Seattle Art Museum is found in a radio address by Dr. Fuller from Station KOMO. Speaking on the vexed question of modern versus conservative art, he said: "Personally, I hope that the museum will be able to take a stand somewhat between the two extremes. I do not think there is any question

but that a lot of poor art masquerades under the name of ultra-modernism, but, at the same time, a great deal of outstanding creative work is condemned by a large bulk of the public purely because they do not understand what the artist is striving for. At all times, the world has been willing to grant the poet poetic license in order to permit him to attain his desired rhythm, but those same people often expect the artist to confine his work purely to the realistic reproduction of nature. Although beautiful and charming pictures may be achieved in that way, they lack the creative inspiration which many of the present-day artists set as their main goal. They think not of the beauty of the scene which they reproduce, but of their ultimate achievement as a work of art."

One of the first events in the new Seattle Art Museum was the Nineteenth Annual Exhibition of Northwest Artists, held during October and November. The show this year brought forth more than 600 entries from 215 artists. A formidable task thus presented itself to jurors Lloyd L. Rollins, Viola Patterson, Lydia Herrick Hodge, Kenjiro Nomura and Walter Reese, who met it by eliminating all but 132 of the paintings. The Katherine B. Baker Memorial Prize of \$100, donated by the West Seattle Art Club, was awarded to Morris Graves. The Music and Art Foundation Prize of \$50 was awarded to William Harold Smith, and a prize of \$25 to K. Tokita, with honorable mention to Ambrose Patterson. A voting contest for the most popular work in the show was won by Barney Nestor. In water-color, the awards were as follows: First prize of \$75 to Florence Harrison, second prize of \$25 to Peter Camffermann, with honorable mentions to Kenneth Callahan and Ranson Patrick. A sculpture prize of \$25 was awarded to Hal Lembke.

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ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS PUBLIC LIBRARY: Paintings by Margaret Dobson.

CARMEL

CARMEL ART ASSOCIATION early this month opens its new gallery on North Dolores Street. In the initial exhibition in the new quarters are paintings by Armin Hansen, William Ritschel, Paul Dougherty, John O'Shea, Edward Fristrom and others.

DENNY-WATROUS GALLERY: To December 26, paintings by Warren Newcombe.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

GLENDALE

SCOTCH VILLAGE, 818 N. Central Ave.: Wood engravings by Cecil Wray Goodchild.

TUESDAY AFTERNOON CLUB, 400 North Central Avenue: To December 31, Norman Macbeth collection of paintings by A. S. Keszhelyi.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: To December 9, pastels, oils and sculptured silver by Lucene Goodenow Taliaterra; hand-wrought silver by Rolf Julian Goodenow.

BESKOW GALLERIES, 4950 Franklin Ave.: Paintings by American and European artists.

KANST GALLERY, 6182 Mulholland Drive: Paintings by American and European artists.

PRINT ROOMS, 1748 North Sycamore Ave.: Fine prints, old and contemporary.

ROOSEVELT HOTEL, 7006 Hollywood Boulevard: Paintings by Charles J. Bensco.

LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: Paintings by California artists.

LAGUNA BEACH ART GALLERY: Paintings by Laguna Beach Art Association.

LOS ANGELES

ART MART, 837 South Flower Street, opened last month under the direction of Erik Magnussen, noted Danish silversmith. Associated with him are Miss Meta Lessen and Miss Mary Brodegaard of the Danish Pottery Shop, 831 South Flower Street. The Art Mart will exhibit work in the arts and crafts, and will conduct a school for the designing and making of fine jewelry.

BARTLETT GALLERY, 3358 West First St.: December 4 to 19, landscape and figure paintings by Adele Watson.

BILTMORE SALON, Biltmore Hotel: Paintings by American artists. Etchings by Arthur Millier.

BULLOCK'S-WILSHIRE, 3050 Wilshire Blvd.: Portrait drawings by Muriel Hannah. Prints by European artists.

BURNETT ART SHOP, 5466 Wilshire Blvd.: To December 9, woodcuts by Fletcher Martin. Starting December 11, block prints by Jean Goodwin, in black-and-white and in color.

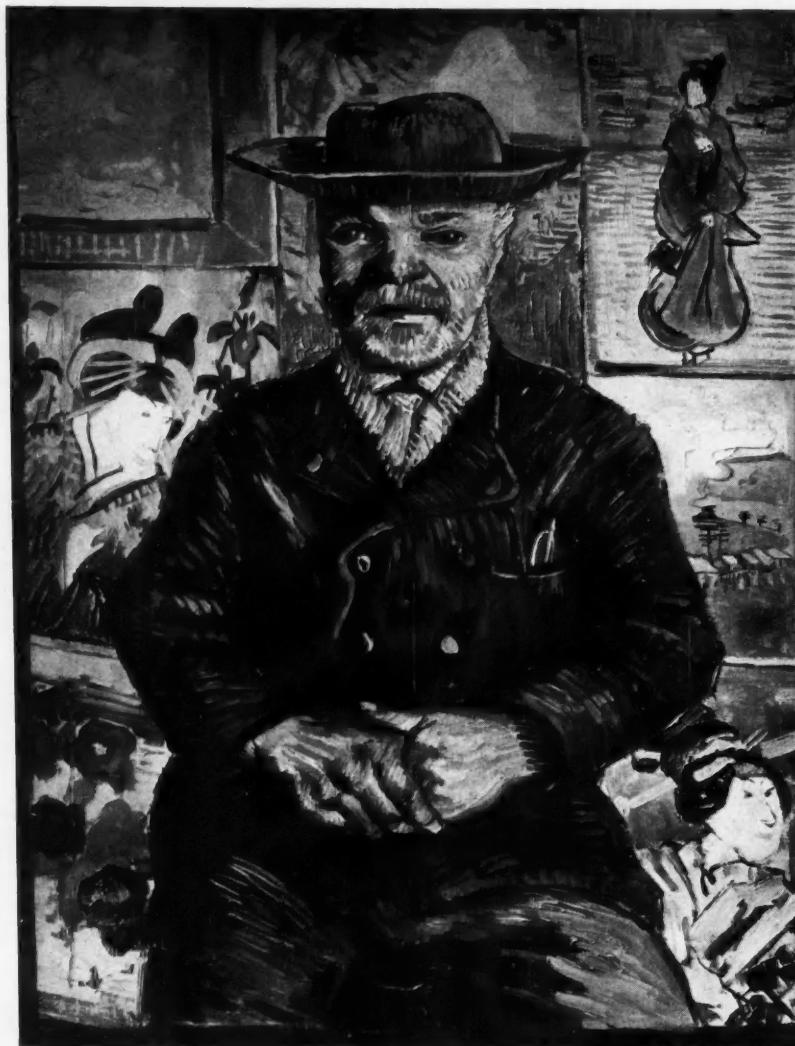
CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: To December 15, Merle Armitage collection of twenty prints, drawings and paintings and twenty books written by, or about, or illustrated by Rockwell Kent, who was a dinner guest of the club on November 24. The Club is conducting at 7064 Hollywood Boulevard a Christmas benefit sale of works donated by artists and craftsmen.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Mural studies by Eugene Savage, N. A. Watercolors by Dean Cornwell.

EGAN GALLERY, 1324 South Figueroa St.: Bazaar sale of paintings by Southern California artists.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Throughout December, photographs and renderings of examples of country house architecture in southern California, by a group of southern California architects. Committee in charge: Reginald Johnson, F.A.I.A.; Palmer Sabin, A.I.A., and Summer Spaulding, A.I.A.

FIGUEROA HOTEL, 939 South Figueroa Street: Women Painters of the West.



LE PERE TANGUY

Painted half-a-century ago by a native of Holland is this portrait of the old Paris art dealer who was one of only four out of forty million Frenchmen to appreciate the genius of Van Gogh before the artist's tragic death in 1890. It is one of two paintings by Van Gogh in the exhibition, "Five Centuries of European Art," being held at the Los Angeles Museum until January 1.

FRIDAY MORNING CLUB, 940 S. Figueroa Street: Paintings by Florence Parker Bloser. Miniatures by California Society of Miniature Painters and Aurelia Wheeler Reid.

GUMPLIO-AINSLIE GALLERIES, Barker Bros.: Paintings and prints by American and European artists.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Paintings by American and European artists.

ILSLEY GALLERIES, Ambassador Hotel: To December 16, sketches and small paintings by Maynard Dixon. Animal bronzes by "Tex" Wheeler.

KENFORTH STUDIO, 5210 Beverly Blvd.: Lithographs by Phil Dike, pottery by Glenn Lukens; etchings and watercolors by Franz Brasz, colored wood-blocks by Jean Goodwin.

LOS ANGELES MUSEUM, Exposition Park: To December 15, sixth annual exhibition of the Los Angeles Print Group. To December 31, twenty-fourth annual exhibition of the California Art Club. To January 1, Wildenstein loan collection representing five centuries of European painting.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Saturdays, 2 to 5.

STENDHAL GALLERIES, 3006 Wilshire Blvd.: To December 5, oils, watercolors, pastels and frescoes by Buckley MacGurrin.

VALENTINE-BELL PRINT ROOM, 3509 West Sixth Street, opens this month with an exhibition of prints, craft work and small sketches in oils by members of "The Art Clinic."

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Paintings by Alison Clark, Carl Borg, Edgar Keller, Elizabeth Basker-

ville MacNaughton and Paul Lauritz.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To December 15, portraits by Gleb Ilyin; prints by Albert Heckman. Gallery closed December 15 to January 7.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To December 6, sculpture and paintings by Alexander Archipenko.

PASADENA

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European artists.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue: Oriental art.

PASADENA ATHLETIC CLUB, 425 East Green St.: Paintings by Blanche Collet Wagner.

VAN TUYL STUDIO, 1444 N. Santa Anita Ave. (Foothill Blvd.): Drawings and batiks by Edith Chandler Haubold.

SACRAMENTO

KINGSLEY ART CLUB, Crocker Art Gallery, plans an active season of exhibitions and lectures for 1934, starting January 8 with an exhibition of works by Alexander Archipenko.

STATE LIBRARY, Capitol Building: Print Makers Society of California.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To December 15, works by Emil J. Kosa, Jr.; theatrical masks by William F. Wilmurt. To December 25, Society of British Wood Engravers. To December 31, paintings by Charles A. Fries; graphic arts by Sarah Truax, Marion Terry and Ivan Messenger; Progressive Painters of Southern California; objects in silver by Harold Graham; Art Guild Annual.

SAN FRANCISCO

ART CENTER, 730 Montgomery Street: To December 23, arts and crafts by artist members.

COURVOISIER GALLERY, 480 Post Street: Watercolors by Maurice Logan. Exhibition of old masters.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through December 4, twentieth annual exhibition of the California Society of Etchers. Through December 31, laces from the 16th to 18th Centuries; paintings by San Francisco amateurs. Through January 1, tempera designs and textiles by students of Marian Hartwell and Donald Forbes, of the California School of Fine Arts. Through January, etchings and lithographs by Thomas Handforth; wood engravings by H. Eric Bergman.

EAST-WEST GALLERY, 609 Sutter Street: To December 23, Mexican arts and crafts, presented by Judith Martinez.

GUMP GALLERIES, 250 Post Street: Oils by Maynard Dixon. Watercolors by William Gaskin.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through December 11, paintings by Russell Cheney. Through December 31, eighth annual exhibition of the San Francisco Society of Women Artists; paintings by Leland Curtis; paintings, drawings and lithographs by Zhenya Gay.

SOWERS PRINT ROOMS were opened last month at 451 Post Street by Roy Vernon Sowers. Associated with him is H. J. Allen, formerly a partner in the firm of Vickery, Atkins & Torrey.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Paintings and prints by California artists.

BALCONY GALLERY, El Paseo: Works by members of the Balcony Gallery.

WESTWOOD VILLAGE

LOS ANGELES CITY SCHOOLS' student work is being shown until December 12 in the Little Gallery on the third floor of the Education Building, on the campus of the University of California.

WARNER INCORPORATED, 945 Westwood Blvd.: To December 16, portraits and screens painted on silk, by Alberto Luza. Sculptures by Hal Swartz. Monotypes by Ben Carré. Oils by Emil Gruppe and Granville Redmond. Lithographs by Warren Newcombe, Henrietta Shore, F. McRae Potter, Stanley G. Breneiser and John Day Breneiser.

MISCELLANY

LEE BLAIR, southern California artist, won the William Church Osborne purchase prize at the annual exhibition of the American Water Color Society in New York.

A MURAL ALTAR-PIECE, "Saint Mary of the Angels," painted by Lucile Lloyd for the Rev. Neal Dodd's Church of St. Mary of the Angels, 4510 Finley Avenue, Hollywood, will be dedicated on December 8 at 7:30 p.m. by the Rt. Rev. William Bertrand Stevens, Bishop of Los Angeles.

MUSEUM OF MODERN ART, 11 West 53d Street, New York, opens December 13 an exhibition of paintings and sculpture from sixteen American cities: Atlanta, Baltimore, Boston, Buffalo, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Minneapolis, Philadelphia, Pittsburgh, St. Louis, San Francisco, Santa Fe and Seattle. Paintings and sculptures from each city will be grouped together.

SEATTLE ART MUSEUM, Volunteer Park: December 6 to January 7, facsimiles of paintings with a religious significance, by masters of the 13th to 16th centuries; paintings by Guatemalan artists; lithographs, etchings and wood blocks of still life subjects; facsimiles of Russian icons; one-man shows by works of Paul Morgan Gusfin.

DR. RICHARD E. FULLER, president and director of the Seattle Art Museum, will speak on "Masterpieces of Chinese Art" on December 16 at 8 p.m. in the Music Room of the Biltmore Hotel, Los Angeles, under the auspices of the Los Angeles Art Association. Other speakers to be presented by the Association later in the season include Arthur Millier, January 15; Reginald Poland, February 15; Dr. Walter Heil, March 15.

HARRY MUIR KURTZWORTH, art director of the Los Angeles Art Association, will give three talks in Santa Barbara on December 19 at the noon, afternoon and evening sessions of the annual meeting of the Santa Barbara County Teachers Association. Topics of the talks: "Art Education a Necessity for Good Citizenship," "Every California Home, Church and School a Museum of Good Taste," "The New Leisure a Challenge to Art Education."

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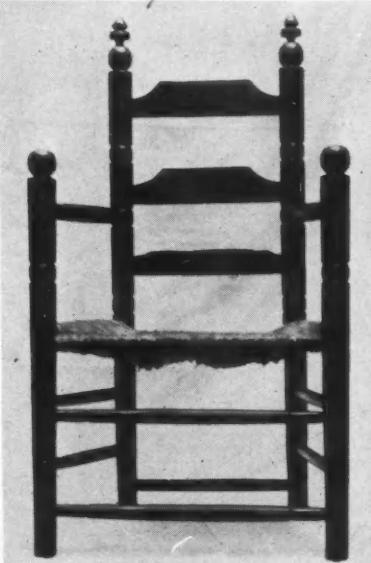
++ ANTIQUES +

By ALICE R. ROLLINS

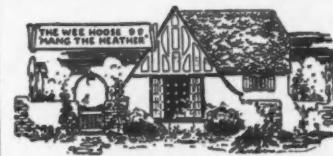
WE ARE HAPPY to describe in this column an old chair which came from far away New England. It is now one of the cherished possessions of a family living in California. This chair for several generations had been in the possession of an old New Hampshire family. The aged, surviving member of the family "cal'lated" its age at 276 years. It was painted black and had been that color as long as she could remember. The present owners, who delight in restoring these old things of another day to their original condition, discovered under the black paint, a green and a red. These colors were removed and then the chair emerged in all its beauty. Soft to the touch as a piece of old damask, and the color of golden honey! A rare and lovely piece for anyone to own. We almost forgot to say it was sold in order to obtain money for a new roof for the old house.

elaborate. While this chair is undoubtedly a rare piece, it is possible there are others waiting to be discovered. We may even find one in this part of the United States brought across the plains or around the Horn by some pioneer. After all finding a rare antique very often means knowledge more than luck.

FURNITURE FROM Rhode Island comprises an interesting display in the shop of Extremes, in Westwood Village. Our attention was attracted to a pair of rush seated wagon seats, so popular for the entrance hall or fireside. A small oval dining table in maple, beautifully proportioned, and with butterfly leaf brackets, was another piece much admired, as were the chairs to go with it. A fine Governor Winthrop desk in maple next attracted our attention. Any of these would be charming pieces to add to pine and maple furnished rooms and would be a joy to own. In another room we found a wonderful highboy in cherry, also a Hepplewhite dining table and chairs, and a Chippendale corner cupboard of Virginia walnut. In addition to the well selected pieces of furniture, the shop of Extremes has many small decorative bits in old and new glass, china, and pewter. These make acceptable gifts for the holidays.



Those of us who are interested in the subject of antiques can understand the thrill that comes to one when making such a "find" as this. For chairs of this type were made the latter part of the 16th and 17th centuries. The wood was usually of ash and the seats of rush. They were made entirely of turned pieces and these turned spindles, in more or less elaboration, supplied the ornamentation. Two famous chairs of this type are in Plymouth Hall, Plymouth, Massachusetts. They are the chairs of Governor Carver and Elder Brewster and according to tradition came over in the Mayflower. This type of chair has come to be known as the Pilgrim chair because of the historical association with these men. The date of a Pilgrim chair may be fairly well determined by the character of the turning. The earliest examples have heavy posts and are very simply turned. Later the posts became lighter and the turning more

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ous shades of blue, vaseline, amethyst, green, red and other colors. These may be found in English and American glass. We found some of these charming bottles at the Scotch Village Antique Shop and Tea Garden in Glendale. They were arranged on narrow shelves in a window and their colors were like so many jewels against the light. Collecting old perfume bottles is a most fascinating hobby.



Photograph by R. B. Col'erd

A New School Building in the Traditions of Old California

A community more thoroughly steeped than Vallejo in the traditions of early California perhaps could not be found. It is fitting, then, that the new Vallejo Junior High School bear the name of General Mariano Guadalupe de Vallejo. And it is appropriate that the building be roofed with Toledo *Antique* Hand Made Tile to carry out its true Spanish feeling.

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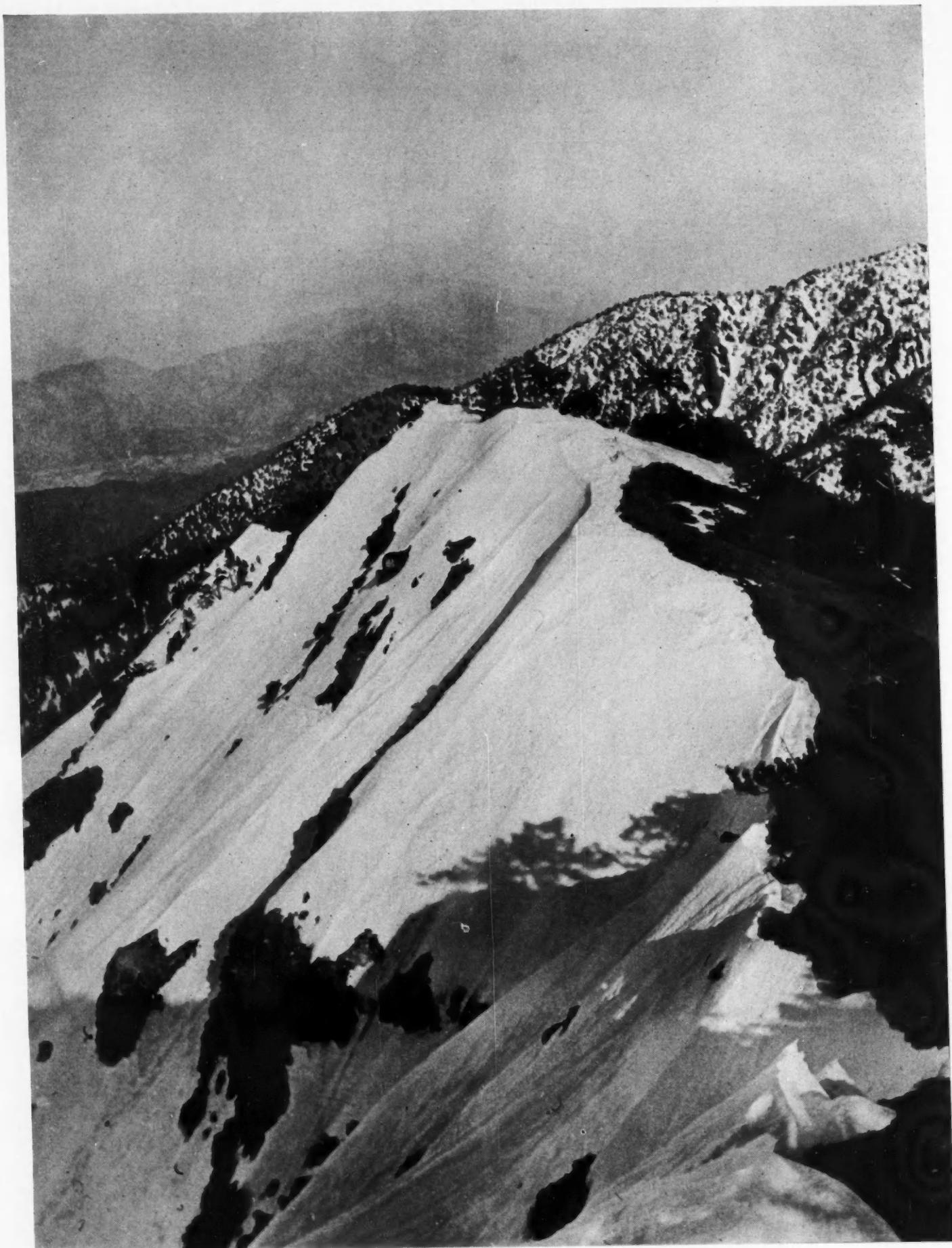
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SNOW COMES TO CALIFORNIA
FOR A
Merry Christmas



MOOUNTAIN CLIMBING

*One of the Less Publicized Attractions
of California*

By BARON SERGE A. KORFF

Photographs by the Author

SOUTHERN CALIFORNIA offers so many evident diversions which are not found in the East that its most beautiful and interesting feature is often forgotten. One is tempted to think of California in the conventional terms: sunshine and orange groves and golf courses. The realization that within a comparatively short space of time we can find ourselves amid wonderful pine forests breathing sparkling mountain air always brings the most pleasant sensation of contrast.

Even to the average resident sweltering amid the summer heat, the sight of the cool majesty of the three great peaks of the southwest—San Gorgonio, San Jacinto, and San Antonio—is ever refreshing and inspiring. A little better acquaintance with these three giants convinces one that they have personalities of their own. San Antonio, from whose rounded summit two miles above the sea a magnificent view of the desert, the back ranges and the fertile valley is obtained, is austere. Its snow scintillates and its ridges announce that they are not to be trifled with. The twists and contortions of the interesting old limberpines thinly sprinkled just below its bald crown bear eloquent testimony of the winter winds that howl and storms that beat about while the towns below lie bathed in warmth and sunlight.

San Jacinto is friendly. Those who have looked up to it from the Palm Springs side may wonder at this—but the steep and barren cliff visible from this point is the No Man's Land separating the mountain from the desert. Higher up, the desert side is especially fine, with remarkable green meadows, clear brooks and an unexcelled stand of pine and fir. A small lake nestles away on the hillside, nine thousand feet above the scorching desert floor. The western side also bears some very fine upland valleys, easily accessible by a high-gear road. Tourist folders are wont to describe it as the "most precipitous mountain in America." This appellation gives a wholly wrong impression of the mountain, being descriptive only of the lower portions of one flank. No one who has visited Idyllwild or rested in the peaceful Tahquitz valley above, drinking in the quiet of the pines and looking out at the

two great sentinel rocks that give the Strawberry Valley the appearance of a harbour, can fail to be impressed with the friendliness of the mountain—quite in spite of its great size and formidable aspect from the desert. Of the three it is probably the most interesting, the easiest to get to know, and on account of its isolated position especially fine as seen from a distance and as a summit from which to view the desert and ocean.

The highest of the three, San Gorgonio, gives an impression of aloofness. It is more difficult of approach than the other two; the valleys on the north and south, while easily accessible by automobile, do not give the feeling of intimacy with the mountain itself. The summit is withheld until the very last. The forests on the north side are quite extensive and a small lake lies a little below the last ridge. Some of the yellow pines are unusually large and handsome. Cascades are not lacking, as several brooks make their way down the hillside. The falls above Forest Home are quite worth going out of one's way to see—and not very far from the road at that. From the summit we appreciate the full sweep of San Jacinto across the pass, while those who like to play the game of identifying distant peaks are amply rewarded.

These mountains may well be considered southern California's pride. They are regions of peace and serenity, tall forests, cold streams and pleasant fields. The attaining of the summit is by no means the only way to enjoy mountains. The true mountaineer loves the sheer joy that comes with a close acquaintance with the mountain itself. Perhaps the best of all is the "halfway up" stage—for it is here that we get the richest views and feel a real contact with the mountain's personality.

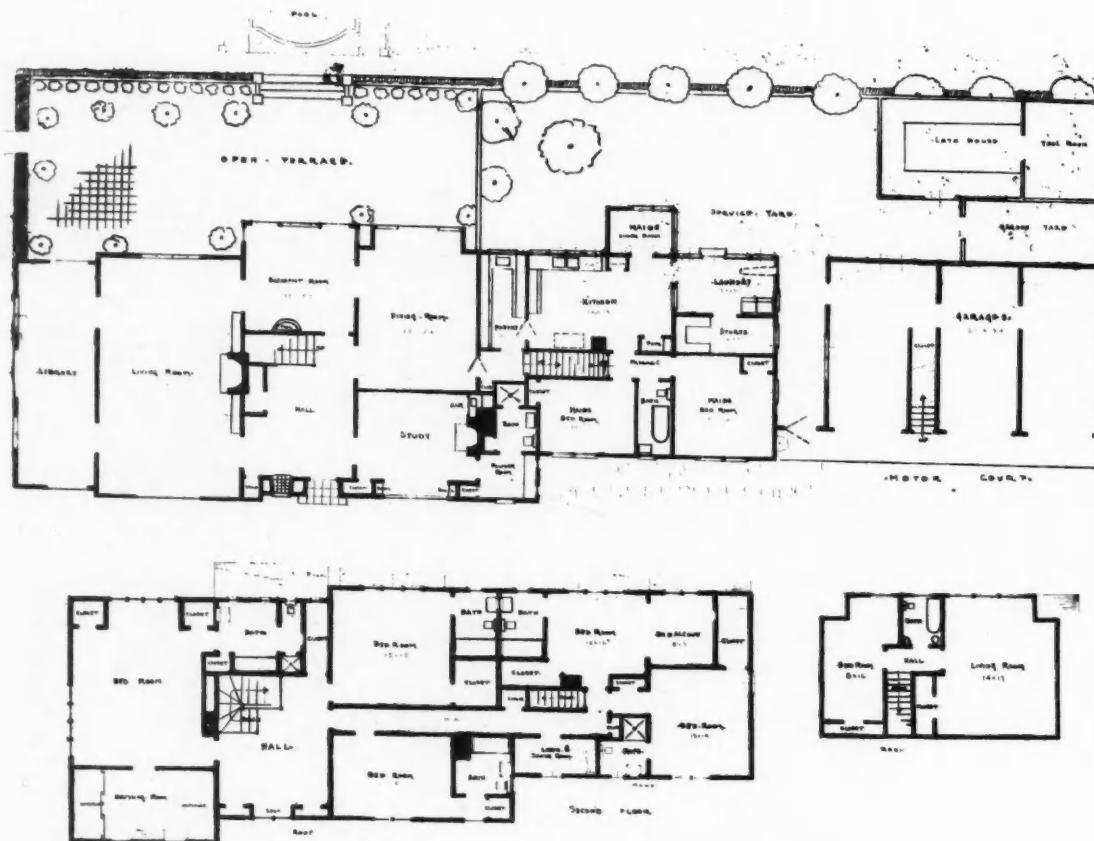
These regions are fortunately accessible in our mountains; in each case a good road runs up to an elevation of over a mile.

A visit to the mountains is especially recommended as a depression tonic. In this capacity they are unexcelled. A very brief repose in a pleasant upland meadow and the worries of the world are forgotten, and in a few hours we are ready to return to our tasks with renewed vigor. In this life so full of uncertainties it is a great help to know something unchanging—something which will be there after all the stock markets of the world have crumbled to oblivion. By intimacy with the mountains we can derive some measure of strength from them. We may drink in balance and serenity while the summit towers high above us.





"OAKLEIGH"
Residence of
Mr. and Mrs. W. P. Herbert
Pasadena, California



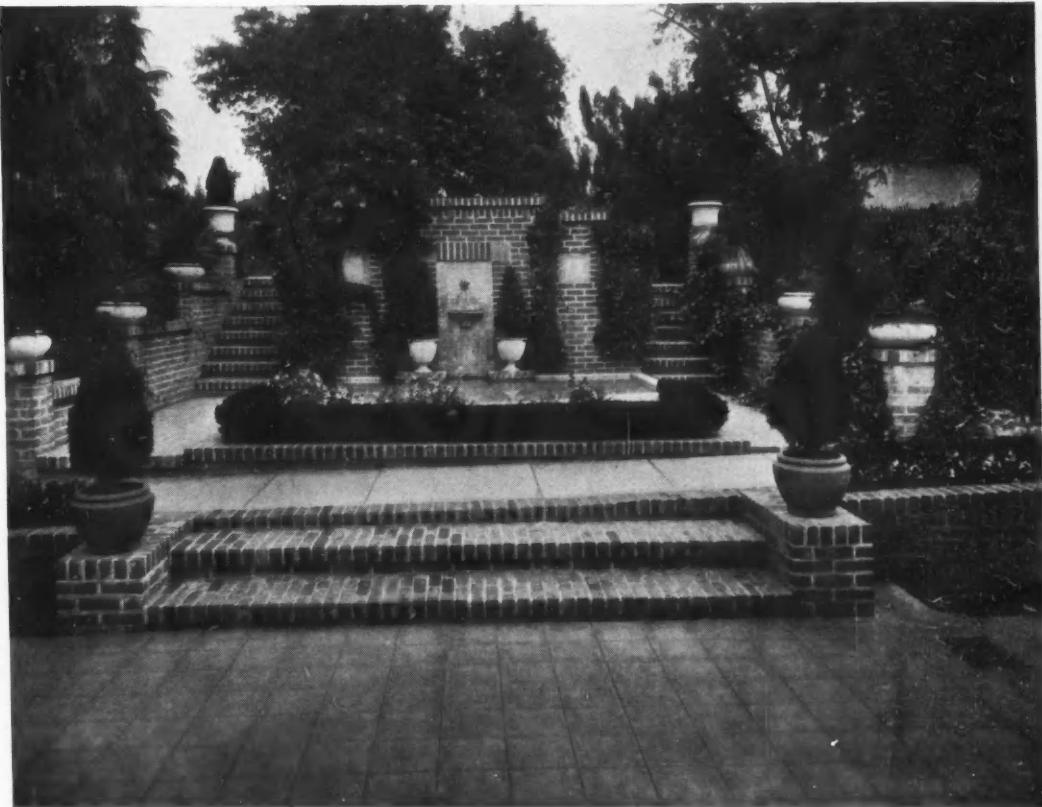
An English country house whose charm is in its simplicity of architecture. Designed by Mr. Herbert, the walls are of plaster and moulded boards, painted an oyster white contrast with green shutters and a dark stained shingle roof. Overlooking the Arroyo and directly opposite the famous Busch Gardens, this house built on a two-acre estate provides a beautiful setting for life in California. The interior treatment is in perfect accord with the style of architecture. White woodwork, wallpaper, Colonial stairway, large, spacious rooms, an abundance of closet and storage space.

The knotty pine study is equipped with a bar.

A N E W H O U S E I N A N O L D S E T T I N G

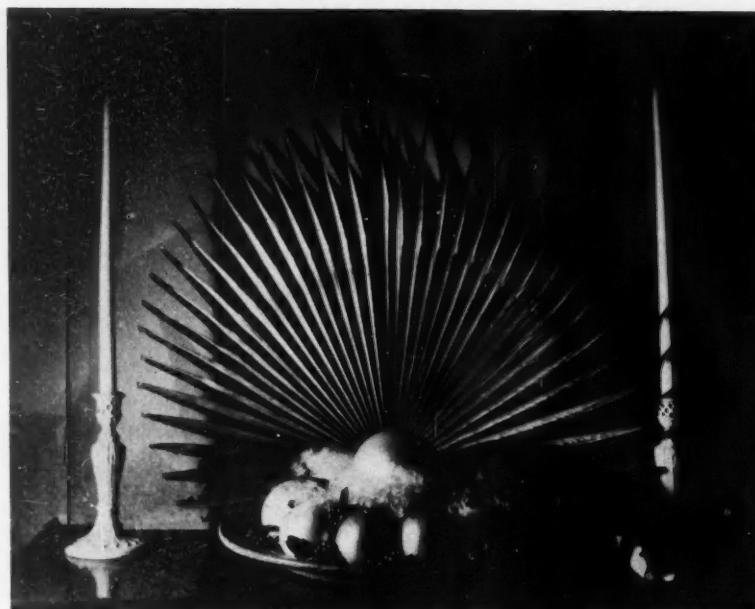


The grounds for this new home have been developed for seventeen years. Sitting comfortably to the ground among fine oaks and deodars, the open vistas and simple terraces express the feeling of home and produce the essential closer relation of house and garden. The rambling garden is in the natural style, trees, shrubs and flowers have been grouped and worked in with judgment to provide open lawns and massed backgrounds in just the right proportions. The garden contains over two hundred and sixty rose bushes. The live oak tree shown in the right foreground of the upper illustration has twelve trunks and is two hundred and fifty years old. Service buildings include three rooms and bath above a three car garage and a separate guest cottage.



J

G OVERLOOKS THE ARROYO IN PASADENA



THE TREND IN HOLIDAY DECORATION

Striking radiation of silvered palm leaf forms background for the nest of Christmas balls in a bed of fluffy pampas grass. Tucked in bunches are the native holly berries. The birds are waiting their turn for a holiday feast.

... for the hostess. Simple ideas in design using materials at hand . . . creating sparkle, fun, gaiety . . . in seasonal effects . . . that may be achieved and enjoyed in every California home.

By CLARE CRONENWETT

Photographs by Alpheus A. Blakeslee

CREATIVE initiative plus some knowledge of art fundamentals has wide scope at this season of the year when new ideas are expected to come forth and old materials are roused with new vigor and timely interest. To make the home the center of interest and to assist the hostess in making her party just a bit more delightful and much more refreshing than last year, is a dominant thought. California has so many lovely flowers, such an abundance of rare growth, variety in all types of material, that there is everything to work with. It is a matter of taking enough time to think out and work out something interesting and distinctive, in creating a beauty spot. The importance of this beauty spot is known and expressed by enlivening the holiday spirit by giving charm and atmosphere to the home setting, and possibly most of all by the delight the hostess has in the very work itself.

Red and green, white and silver are color notes for the Christmas season. Combining different reds of the same intensity, different greens, varied textures, simple forms all assist in making a composition. Subordinating one of the colors and using more of the other gives drama and color mass. Glistening things combined with soft materials, prickly edges with smooth edges, spiky things with round forms, give opportunity for experiment.

Flowers, shrubs, branches, leaves, berries—bunched, massed, grouped—made into leis (wreaths), garlands, ropes are ways to use materials. It is the time of the year when the glisten, artificial silver and gold things may be combined with nature's growth of leaf and flower. It is the season when symbolism comes into play. The inspirational, ethereal, exquisite type of flower arrangement that expresses the spirit of Christmas. Hospitality, kindness, generosity, abundance, beauty are expressions to be thought of. Simplicity is one of the greatest charms of spirituality. Simplicity of arrangement often expresses the greatest beauty. Cluttered, crowded effects of a few years back are now obsolete. Simple spacing, simple grouping achieves rest, poise, charm. Confusion is eliminated when there is thought and time put into the work of flower arrangement.

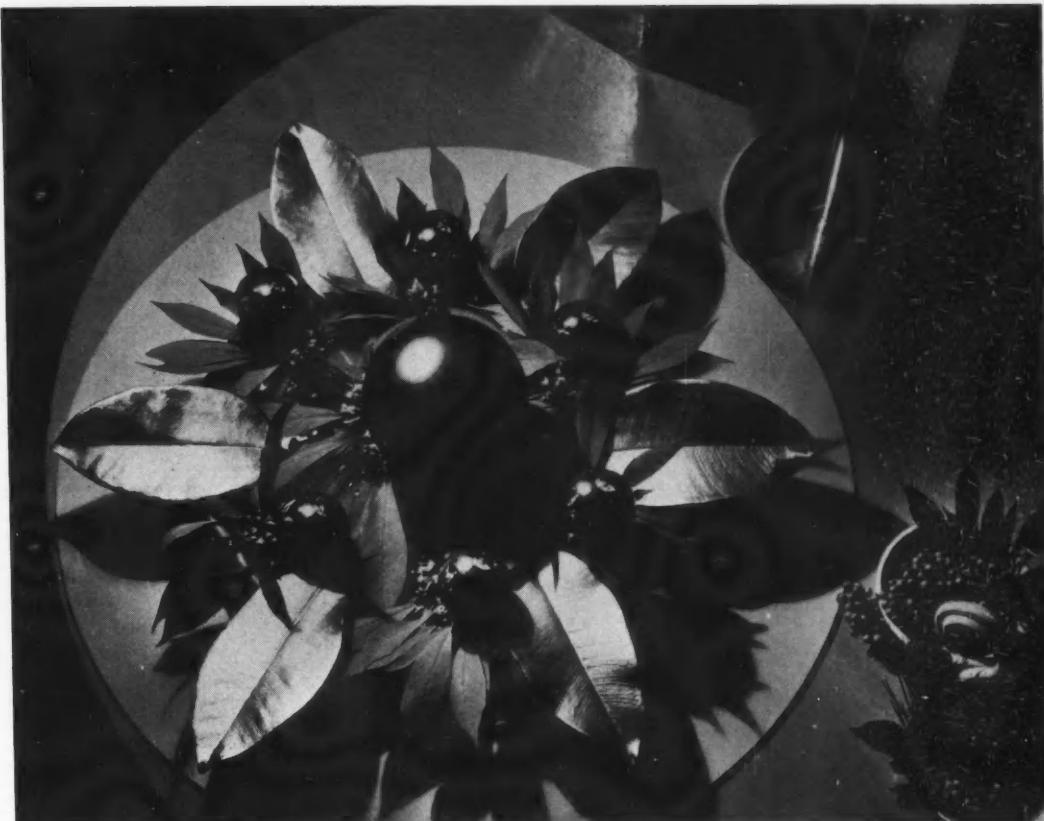
Materials that are useable at this season and interesting to experiment with are leaves of all kinds. Especially for the dramatic the Japanese rice paper when it turns yellow, magnolia leaves of deep green, the yellow and brown rubber tree leaves, the avocado, eucalyptus, the pines, cedars, redwood. All of the many gorgeous berried shrubs, the many varieties of holly, wild and cultivated. Especially interesting is the Chinese holly and our own toyon. Catalina cherry, mountain cherry, desert holly, eugenia hookerii. From our best nurseries come calathamnus, coccus laurifolius, cotoneaster parnayi and the pyracantha formosiana.

Seed pods of all kinds in various shapes and sizes are experimental material. The fruits in season, the persimmons with their gay foliage, autumn shrubs and leaves from our native gardens. Flowers that are warm in hue and especially lovely at the Christmas season: red roses, red poinsettias, red camellias, and white roses. One may use anything one wishes but it is rather nice to use restraint and keep to a color plan for the various seasons when opportunity presents. Then there are always new color combinations to look forward to, as they come along in season.

Gorgeous in pink and green splendor for the holiday season are the winter blooming Camellias from the Coolidge Rare Plant Gardens, Pasadena. They surround with rare beauty the white porcelain dance figure modeled by the young California artist Margaret Griebel.

Bowls good in form and simple in color are the easiest to work with. The bowls in key, or tone with the flowers is good relationship. Copper and brass are at this time delightful for the warm fall and early winter chrysanthemums and autumn leaves. It is really in the fall that they seem most comfortable to use. Silver and all white pottery are foils for the holiday greens and reds. Turquoise carbone is a general necessity on the flower room shelves. Glass is more or less formal especially lovely in the summer time when the cool water is refreshing to see. There are flat bowls, tall bowls and those that are generally





Rich beauty of golden leaves with brilliant poinsettias clipped up to their heads form this flat arrangement for a Christmas dinner table. A huge red shiny ball with smaller green balls are the centers for the poinsettias. On an orange color disc the glow of warm hues and reflections gorgeously radiate.

round. One should have an assortment of large, medium, and small bowls, for the various rooms and the different occasions.

There are many classifications in flower arrangement. The dramatic, the gay, the sophisticated, the "play spirit," the very colorful pattern, the modern all white, the light, dark, the greyed schemes. There is the studied floor arrangement and the "ten minute bouquet," the ultra smart and the "backyard kitchen gaiety". The formal and the informal, the natural and the design which are not always easy, often a problem—but always are interesting projects to work out with thought as to suitability and appropriateness. Sometimes many varieties are arranged together which is termed the "mixed bouquet." Very often flowers look their best when grouped alone in a lovely bowl. The airy,

fairy arrangement has sometimes preference over the tight, formal pattern. Again the quaint geometric rosette has much more style and interest than the usual mixed grouping. Style line built on the diagonal expresses symmetry and is the line of the age of symbolizing progress and always new achievement. Drama in floral arrangement at the holiday season gives emphasis—as is appropriate for special occasions. Color and more color for the class and school room, patio,

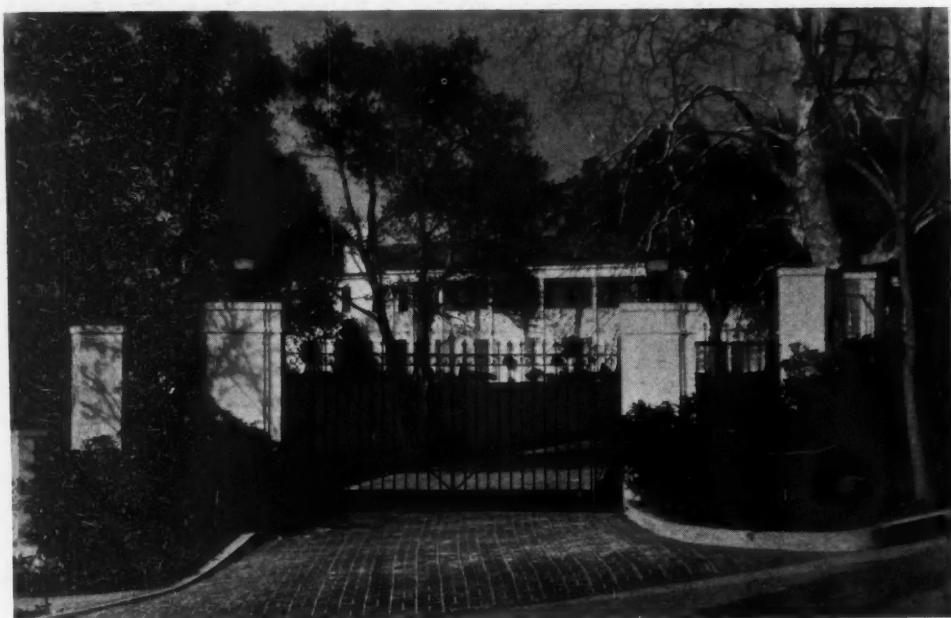
office but there are times when the smart, sombre modern, almost classic is in accordance with place and activity. Gay warm, hardy flowers are well suited to the Spanish and Monterey home, while the delicate Mid-Victorian, or poetic fragrant type is loveliest where the setting is Colonial or Early American.

Flower arrangement is specifically bringing into use all one's knowledge of design, color and good composition. It is an art that everyone who loves to work with flowers and shrubs may achieve and with some degree of individuality. It is an art that is bringing delightful results in bettering environment. Because of its entrance into the work-a-day world it is enlivening the observation of all plant growth, of interest in line and color,

(Continued on Page 31)

Below at the left, turquoise, red and green arching over turquoise stars and little white tapers. Confectioner berries are at their best in a Carbone bowl. In the next illustration Miss Fish goes a gadding on Christmas afternoon trailing her pine needle tail in grand manner. Color mats running a rhythm of hues from yellow orange to pink orange are by the artist-craftsman, Peter Fried-
richsen. The color mats are just as new as the Mid-Victorian bonnet of Miss Fish.





Residence of
MR. AND MRS. E. L. CORD
 Beverly Hills, California
 Paul R. Williams, architect

When a home and its service quarters contain as many as fifty rooms, all with their individual uses and decorative schemes, it is difficult to do anything else but show a few examples of the more important interior details. It is much to the architect's credit that he has achieved a happy solution in a complex problem. The southern Colonial design lends itself admirably to this beautiful eight-and-a-half acre estate in Beverly Hills, dotted with fine old trees and landscaped by A. E. Hansen, landscape architect.

The interior treatment of the E. L. Cord residence was intrusted to Barker Bros., under the personal supervision of A. T. Danielson. The solarium shown in the upper right is in oyster white, coral and green. The wall murals are by Emil Kosa. The 18th Century English walnut panelled drawing room is shown above, and the library with Chippendale furnishings, backed by mahogany panelled walls with the hangings and floor coverings of green and gold, is seen at the right.

Photographs by Paul Holloway

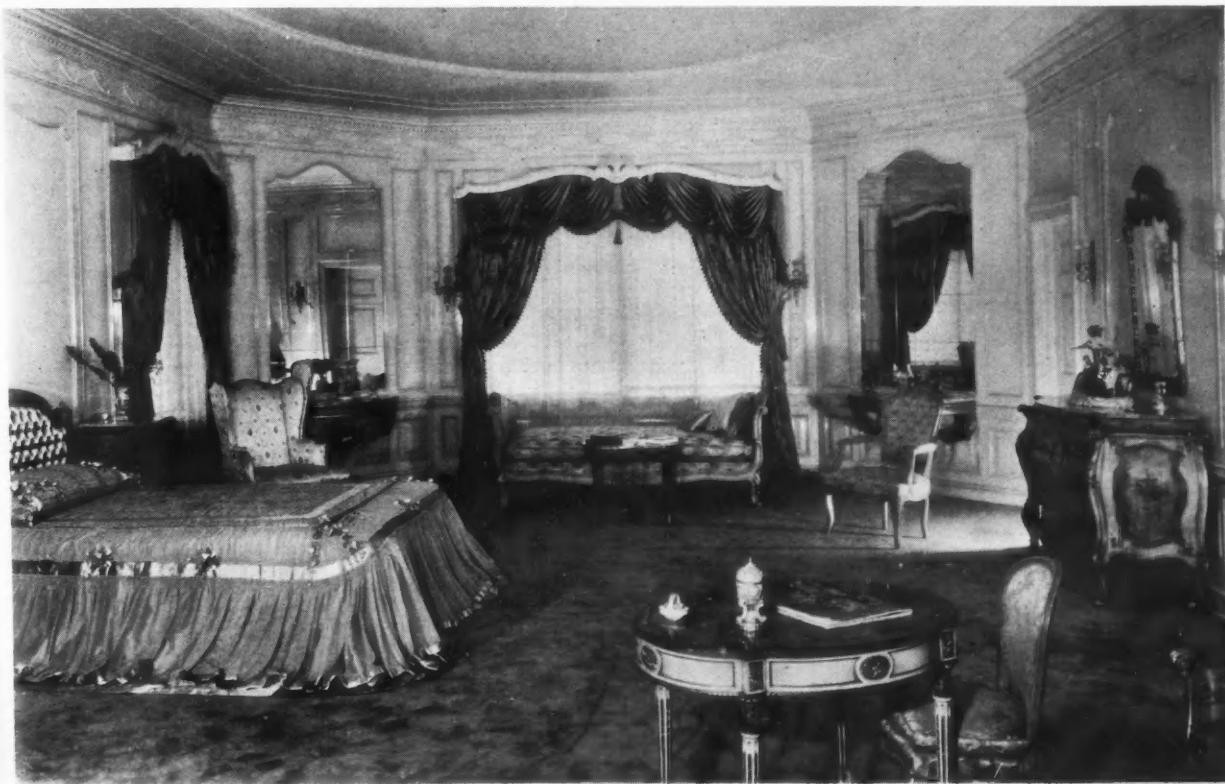




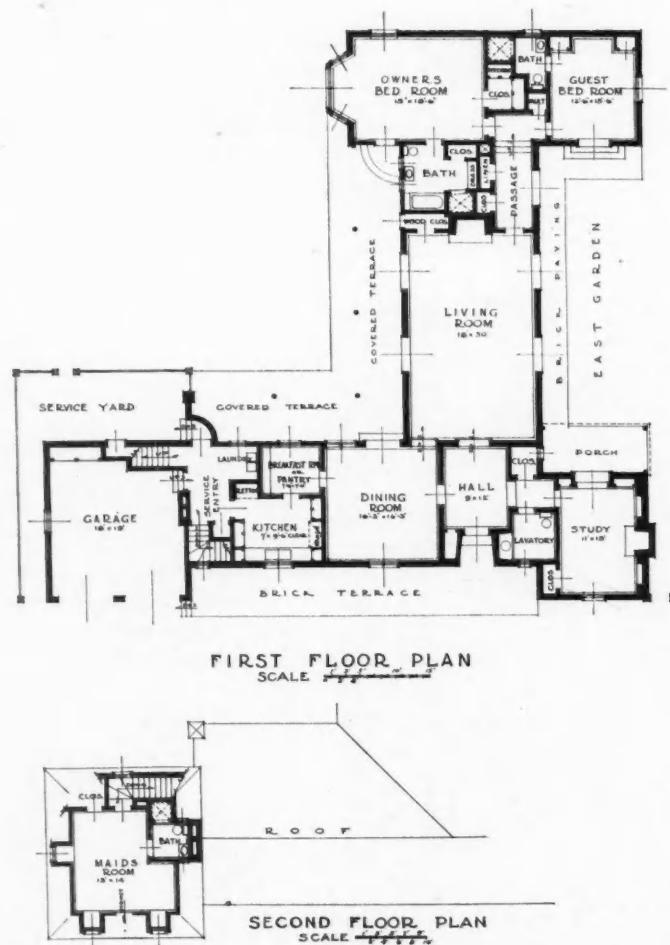
Among other features of the E. L. Cord residence in Beverly Hills is a swimming pool with outdoor pavilion, stables, an eighteen-car garage and servants' quarters. There is also a billiard room, shooting gallery, tap room and recreational room. Paul R. Williams, architect



One of the guest rooms panelled in oak and furnished in the style of 16th Century English is shown above. The hangings and floor coverings are in rose henna and green. The dining room, with its Chippendale mahogany furnishings, hand-tufted rug, blue hangings and white walls, is well suited for formal use.



The master bedroom in the style of Louis XV in blue and peach forms a background of restfulness and relaxation. Interiors by Barker Bros.



Residence of
MR. AND MRS. WALTER W. FOX
Pasadena, California

Ralph C. Flewellings, architect

Each year one of the eastern magazines holds a small house competition with entries submitted by architects throughout the states west of the Mississippi. The architects of southern California are to be congratulated on the fact that their work is usually accorded high honors. The prospective home owner is fortunate in that there are so many experienced and competent architects in this region who excel in domestic architecture. Nine fine old oak trees helped to determine the location of this house which not only received Honorable Mention in a national contest but also received an Honor Award from the Southern California Chapter of the American Institute of Architects.

P A S A D E N A R E S I D E N C E I S A W A R D E D



It will be noted that the plan for this Pasadena residence of Mr. and Mrs. Walter W. Fox has been well handled by the architect to give all the rooms cross circulation. The living room has easy access to all parts of the house and overlooks the garden and covered terrace. The knotty pine study with its own fireplace is assured quiet and privacy.

The walls are of common brick veneer, painted white containing a small amount of umber, and the low roof is of slate ranging in color from greens to bluish purple. The shutters are painted a light olive green and all other exterior woodwork is painted to match the tone of the house. Ralph C. Flewelling, architect.



The cactus garden at Santa Maria Inn is marked not only by unusual variety but by the beauty of the flowering species.

CALIFORNIA FLORA AT CHELSEA FLOWER SHOW

By FRANK J. MCCOY

A DEEP and abiding desire to visit the Chelsea Flower Show took me to England at a most auspicious time, as the land is particularly beautiful in May. No green, unless it be that of Ireland, surpasses the English. This was apparent when land was sighted, and the conviction grew as I progressed by boat train to London. Beginning near the coast, and traced throughout England, are the close-clipped hedges, used not alone for beauty but favored for their utility, since English gardeners long ago learned the value of trees and shrubs for the harbouring of all needed moisture. Beyond the time-mellowed walls, and along the lanes bloomed the Rhododendron, not a native, since it originated in Spain, but a willing British subject for the past hundred-and-fifty years. Never before did England seem to me so poignantly lovely, so old, so established, so rich in memories. It is all so orderly, apportioned and peaceful. Even the rain, when the clouds shut out the blue, was merely a kind, benignant shower.

The Flower Show at Chelsea, one of the established events of England, is held each year under the auspices of the Royal Horticultural Society in the grounds of the Royal Hospital in suburban London. Previous to 1911, the show was held in the Temple Gardens on the Embankment, but the rapid growth of the scope of the work of the Society rendered the space insufficient. At Chelsea the show now encompasses twenty acres, which is deemed as large as is advisable for an exhibition of this nature. The grounds are laid out in definite order, following an organized plan, with two main entrances and a central marquee for all general exhibits. I entered through the beautiful Wren Gate, designed by Sir Christopher Wren, and soul satisfying in its simplicity. The whole scheme lends itself to the holiday effects, height-

ened by the music of the bands of His Majesty's Grenadier Guards.

In the main marquee, a monster tent of over a hundred-and-fifty yards from corner to corner, I found displays of all kinds of hardy plants except roses, and all classes of stove and green house subjects other than orchids. Roses and orchids are shown in separate marquees, and a tent is allotted for the showing of new plants. The rock gardens are given spaces in the open. The Society attaches great importance to the educational value of the Chelsea Shows, and welcomes exhibits illustrating the results of recent research in the sciences bearing upon horticulture.

Flowering trees and trailing vines add romance and remoteness to the very accessible Inn at Santa Maria, California.

A tent for housing tests and results is installed, and members of the Society's staff answer questions upon gardening problems, including the control of disease and insect pests. Specimen gardens, both rock and formal, are attractive features, as are the ornamental trees, shrubs and herbaceous plants.

The most sensational exhibition to my eyes, perhaps naturally, was the lupines! The colors were marvellous, perfectly blended, with long stalks, exactly filled out. I saw them in palest primrose to deep old gold and shading from delicate lavender to a rich royal purple, with every intermediate shade. Since California has a good native growth that can be used for hybridizing, there is no reason why we cannot produce the *Arboreus* (tree lupin) in equal perfection. This new strain

includes the *Mauve Queen*, with clear mauve colors, deliciously perfumed. I was advised that, if the seedlings are kept to a single stem, the first season columns of bloom six to eight feet high are obtained when the plants are in full flower.

Following established custom, the rose, the national flower, is accorded a special tent. Here the sides and ends were lined with splendid banks of bloom, while down the center, with broad paths on either side, were set lovely beds of dwarf Polyantha varieties. In roses a specially noticeable development is in the Climbing Hybrid Teas. The latest arrival is Climbing *Lady Sylvia*. It combines so many good points—a free flowering habit, form and shape of flowers and an exquisite perfume. The climbing hybrids are vigorous and succeed many times when the bush type fails.

The orchid display was one of the most extensive and brilliant ever shown, including forty-four novelties. In color, variety and grace it was unsurpassed. The individual blooms

(Continued on Page 31)



**FOR THE ADVANCEMENT OF ART
AND INTERIOR DECORATION**

An orchid to the Southern California Chapter of the American Institute of Interior Decorators! One for each of its two score members who had any part in the brilliant show which closed November 12 at the Stendahl Galleries in Los Angeles. Intelligence and good taste rode high during those three weeks. The outcome leaves no doubt that membership in the Institute—established in 1931, and with chapters now covering all states of the Union—is indeed "strictly limited to individuals who by training, study and years of experience are qualified to perform the manifold duties of an interior decorator." It demonstrates, among other things, that interior decorators know how to use paintings to good effect, and that artists who paint pictures that can be lived with may hope for better times.



Above: A grouping of Directoire couch, mirror and gold columns surmounted by turquoise and gold Sevres vases of classic design set off to excellent advantage the striking portrait of the artist's wife by Hugo Ballin, A.N.A. This ensemble was one of a dozen or more which constituted an exhibition of seventy-three contemporary paintings by fifty California artists, arranged in decorative settings with appropriate furnishings.

Left: This beautiful arrangement of furniture, fabrics and fine painting greeted one upon entering the Stendahl Galleries during the exhibition held there last month by the Southern California Chapter of the American Institute of Interior Decorators. The painting is by Paul Sample, whose "Church Supper" was purchased recently by the art museum of Springfield, Massachusetts.

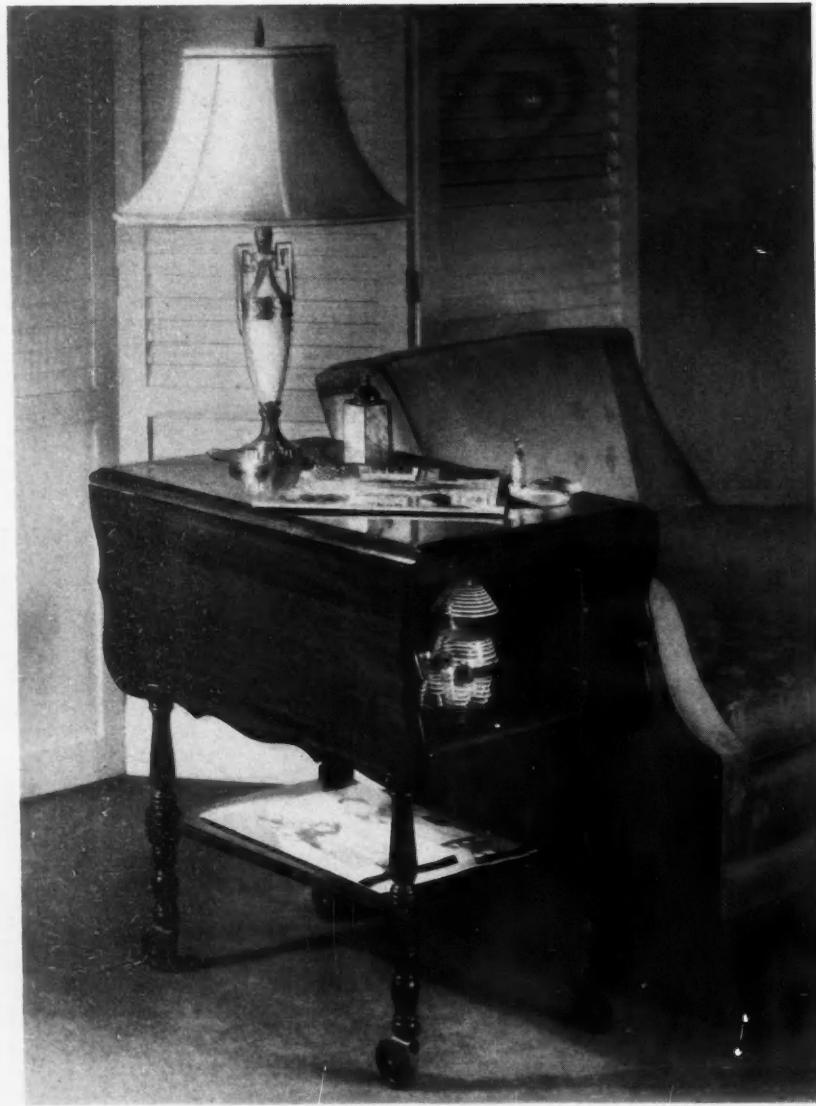
BEAU GESTE BY SOUTHERN CALIFORNIA DECORATORS



Glassware takes on new life with repeal and is quite appropriate as a gift this Christmas. The new era will call for exactness in the choice of glasses. The old rules, which most of us have forgotten or never known, should be noted by the hostess. Sherry with the soup, Sauterne with fish course, Claret with game, Champagne with roast, Port with dessert and liqueurs with coffee, each in its correct glass. These glasses are from Barker Bros., Los Angeles.



Smart modern accessories for Christmas gifts. From Warner Galleries, Westwood Village, aluminum and cork cocktail set, \$20.00; cigarette box to match, \$2.25. White washable leather comb, brush and mirror set, bound with red leather and gold stars. The set, \$35.00. White washable leather cigarette box, \$3.50. The mirror tray-top coffee table on which these objects were photographed is lacquered red and priced at \$50.00.



Craftsmen and merchants are anticipating the demand from the hostess for convenient accessories necessary for today's informal entertaining. Here is an inexpensive "Hostess Cart," from Barker Bros. which when opened provides a tea table or breakfast table (top 27"x39"). The first shelf is a removable tray with lo-and-behold a liquor-proof top. When closed the cart makes a charming lamp or side table.



The new silver service with simple graceful lines makes an appropriate Christmas gift. Sheffield reproductions from Barker Bros. add the regal touch to any table.



An ensemble of the new fruitwood furniture, any piece of which would make a delightful gift, includes a sofa upholstered in white quilted chintz, a coffee table with brass gallery and a pair of oval tables. The lamps of off-white alebaster with raw silk shades and the botany prints mounted on metallic red with white frames, make charming gifts either singly or in pairs.

Gifts for those who like to entertain informally include such pieces as these spun aluminum mugs and trays, individual bowls and large salad bowls of wood. The red and white cherries are for salt and pepper and the red and white plaid linen cloth has matching napkins of smaller check. The articles illustrated on this page are from the galleries of J. W. Robinson Co., Los Angeles.



An after-dinner coffee and liqueur set for four is modern in design. The individual pieces of white china are served on a wood tray of equally interesting design. The set is priced at \$10.00.



The modern screen in swag pattern is predominantly blue-green, while the Empire coffee table and the Dresden figurine are white. The chair is fruitwood, the floor lamp pewter with a natural silk shade and the mirror is mounted on a natural wood plaque with white fruit motif.



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PLACES and PERSONALITIES

CHRISTMAS decorations are always a source of anxious thought. A cause for discussion whether undertaken civically, planned by a great mercantile house, delegated to the heads of commercial or resort hotels, or left to the ambitious but weary housewife. For untold ages the Yuletide decoration has persisted in red and green, a valiant tradition and accepted as the law of the Medes and Persians. Now tradition is a good thing, but when you delight in originality, whether in humans or flowers, as does Madge Callahan, then this crimson flood comes as a barrier to be crossed. Miss Callahan has been arranging a varying flower show every day in the year at the Santa Maria Inn, Santa Maria, California, and doing it gorgeously. The dining room there is unsurpassed, has a regal air, a sort of Grand Duchess manner of dispensing hospitality. Seasons, months, weeks bring their changes, but always a change. Then in December, no matter what obeisance you make to Dame Nature, sacrifices in the way of water and work are of no avail, the main production of the cutting garden is a rich red. And so it may be necessary to conform to tradition, but Miss Callahan goes usage one better by reaching perfection in her selections. By a skillful contrast of burnished berries and shining green leaves, balanced by flaming poinsettias against masses of dark foliage, with the occasional jubilant note of a late gladiolus, she presents a floral oratorio. The harmony of the theme is sustained by the rich glow of color in the great windows, but the contrasting notes rise from the varied flowers which sing in every hue from the tables throughout the pleasant room.

WITH A speech as clear cut and concise as his eyes are keen and blue, Dr. Marius Krog explains the import of the work of Aterdag College at Solvang, California. This school is one of three in the United States to follow the plan and ideals of the Danish Folk High Schools in Denmark. The original school was established about seventy years ago, gained in popularity rapidly, and has since been followed extensively in the neighboring countries of Norway and Sweden. The curriculum is non-academic but, through lectures on literature, music and art, the cultural and spiritual side of life is stressed and the students are aided in the selection of a life work. The students are taught the dignity of manual labor, the advantages of a knowledge of all crafts, and are shown the benefits derived when mind and hand are equally trained. The members of this Danish community at Solvang are entirely loyal Americans, but they also believe in preserving the best traditions and ideals of their homeland. Dr. Krog is keenly alive, vibrating with ambition for his young countrymen.

He aids them to accept and use the best of modern civilization. He is equally convinced that there is lasting beauty in the dances, the songs, the poetry and the real history of Denmark, and this he urges they do not forget. The church at Solvang is more widely known than the school, since it has had considerable mention architecturally. It is a small building, beautifully proportioned, and holds treasures in hand-carved pieces. The Mission of Santa Ines is a close neighbor and visitors are able to gauge the advantages of the two types of evangelical architecture.

JUST BECAUSE platinum blonds are a recent innovation is no good reason for denying Roy Carruthers the appellation. He deserved it years ago in San Francisco, when he bore his blond head high, and while now there may be an added silvery tone he still earns mention as an original. Born in Kentucky, he inherited an affinity for people and for horses. He understood the foibles of the former and catered to them as manager of the Palace Hotel in San Francisco, where his maxim was, “Give the people the best”, whether in food, flowers or friendly service. Now, in the field of sport, he holds to the same policy, and the Arlington race track at Chicago dominates because of his rulings as general manager. He still uses the word “class” when something ultra in entertainment is under discussion, and he still abhors mediocrity. If southern California is to have a race course, then Roy Carruthers insists it must be the very best of its kind, perfection in location and appointments. He has good arguments to back his pleas. The people who are interested in the breeding and raising of good horses visit only the finest tracks, and high-class racing in California would be out of the question without an unsurpassed track. Such a course as Roy Carruthers means is really a social center, the club house of which is filled with gay parties throughout the length of the meet. The kind of thing for which gowns are designed and where luncheons are stressed and are marked by delicacies heretofore unknown. At least that is the way it should be to receive the approbation of Roy Carruthers.

WHAT a rainbow of colors you will find on our streets and windows. Christmas may be coming a little too soon for most of us but merchants report greater interest this year than last. And what a great number of liquor stores you will now find in every neighborhood. Every type of store seems to display an assortment of the now legal beverages. It is our earnest hope that after the merriment of the holidays there will be some kind of distribution control.



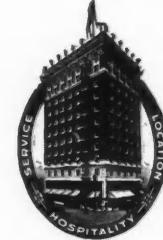
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A STRIKING EXAMPLE OF JUST ANDERSEN'S SUPERB CRAFTSMANSHIP IN BRONZE

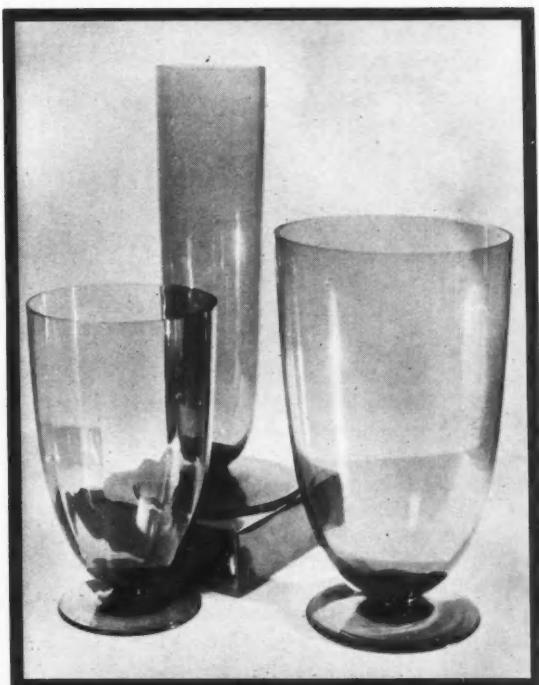
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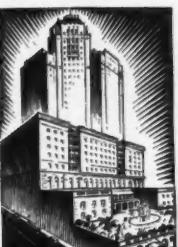
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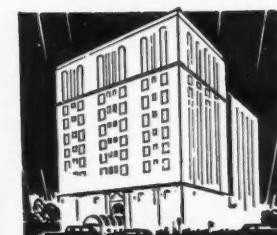
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THE LITTLE THEATER SPOTLIGHT

Edited by JEAN DU HAMEL

A DELIGHTFUL series of events of the season are the lecture-recitals conducted by Oliver Hinsdell entitled "Plays and Playwrights of the World Today" which are being held at the Los Angeles Biltmore the first Tuesday of each month. These lectures are followed by buffet supper at which honor guests will give informal talks. George Pierce Baker, Mary Pickford and Francis Marion attended the December meeting. Mr. Hinsdell is head of the School of the Little Theater at the Metro-Goldwyn-Mayer Studios, and director of the Beverly Hill Players. To those familiar with the Little Theater Movement in America, Mr. Hinsdell needs no introduction.

THE Laguna Beach Community Players have recently been reorganized. Under the direction of John B. Hughes, and the sponsorship of the Laguna Beach Community Club, they will produce one new full-length play each month, and devote one evening to one-act plays in the workshop. Two plays have already been given, and an original play, "Madam Coke-Abney's Conscious", by Winifred St. Clair, will have its world premiere on December 13th at the Community Playhouse on Ocean Avenue. It will be repeated on December 16th.

IS THE Little Theater stealing some of the thunder away from the professional stage? No one realized how important these little community groups are until the "big bear" tried to eat them up with a code. Outside of a few Metropolitan centers, the spark that has kept the "spoken drama" alive these last years has come from the little theaters scattered throughout the country. It is doubtful if the professional stage would be making a "come-back" today were it not for the interest these little theaters have aroused all over the world.

THE San Francisco Department of Recreation is now sponsoring the San Francisco Drama Association, an organization similar to the Los Angeles County Drama Association. Permanent headquarters will be maintained at the Drama Studio, 2435 Sacramento Street, San Francisco. Another group was formed also, to be known as the Peninsular Drama Association, comprising the five major groups south of San Francisco, with headquarters at the Palo Alto Theater. Miss Elizabeth Claus, associate editor of the Little Theater Magazine, official organ of the Los Angeles Drama Association, was present and assisted in the organization of these associations.

ELEONORE DUSE gave her last performance at the age of sixty-four, and those who saw her remember how until the end her art flowed out to her finger tips. In *Cosa Sia* when she played the old mother dying before the altar, her hands became like flickering candle flames. She was characterized as "Duse of the beautiful hands."

NO ONE knows how nor when the Italians invented *Commedia dell' Arte*, which has been modernized into "Situations," although it is supposed to have started in the eighth century. At the time it flourished, to be a good Italian actor meant one who "possesses a rich store of knowledge, who plays more by fancy than by memory, who, while he plays invents all he says, who seconds the colleague on the stage . . . watches his words and actions. The dialogue must go like a merry game of ball or spirited sword play, with ease and without a pause."

THE PATIENT TAKES NOURISHMENT

By DELMAR J. EDMONDSON

IT HAS been front page news from New York that Lazarus has emerged from the box-office and unwound the winding sheet; that theaters have been taken back from the Iroquois, to whom they had reverted; that Old Man Audience has come down from the Catskills, where under the influence of an elfin brew he had slept so long, shaved his beard and dug into his tattered breeches for cash to slap down for a pair in the second row. What are the symptoms whereby commentators are enabled to hail convalescence? There have been hits, my children, real hits! There have been eager spectators standing in the aisles. There have been avidly beaten palms, and even cheers.

Mayhap the explanation lies in the old adage from the theatrical primer to the effect that it's always a bad year for a bad play. For there has been presented behind the metropolitan proscenium this year a sound degree of merit. To be sure there have been, and continue to be, the usual splurges of tripe that only a loving playwright would produce, with money scraped together, heaven help them, by his relatives. But the run of the mill has been high, the average of stout drama has been notable.

Thus it cannot be said that the revival of the New York theater was synchronous with repeal. In more affluent days almost anything split up into acts could get by. So many of the customers drifted aromatically in during the second act, found their seats with the assistance of the Lord and an Alpine guide; then fell into a slumber from which they were aroused only by the applause for the finale, in which they joined with a woozy generosity. While the current stringency persists, however, drama, as the girl said when she returned from Paris, "has got to be good." Anent that point, it is said by some that playhouses equipped, as on the continent, with bars practically "loom," to borrow a headline word.

Resuscitation of histrionic art in the flesh has been considerably furthered by an exodus of important actors and actresses from the Hollywood studios to the Broadway stages that mothered their talents. The list is long and may not be given here. Suffice it to say that the roster of one success, "Her Master's Voice," contains the names of Roland Young, Laura Hope Crews, Frances Fuller, and Elizabeth Patterson, all fresh from the Kleig lights. That change of scene has not been due, either, to lack of film demand for the services of these performers is attested by the desertion of such divinities as Katherine Hepburn, who, whatever you may think of her, does pack 'em in, Helen Hayes, Elissa Landi and Miriam Hopkins, all of whom are now in plays.

To aim more directly at a local interest, what echo of this escape act may we of the Pacific shores expect to hear? A resounding one, apparently. Of adjacent days even those sturdy fellows, Belasco, and Curran, and

Duffy, have lain idle, quietly breathing, and waiting, with the world, for the sunrise. With the first ray of imminent dawn, what does that enterprising twain, B and C, do but trick into their net "Sailor, Beware," the first slabbang of the new season and one of the juiciest of any season? "Rabelaisian," I believe, is the usual word; a euphemism for "dirty." The cast of this study in the amorous arts of the Navy is headed by Regis Toomey, another movie actor. The work is to be unveiled to a palpitant public in San Francisco on December 10.

The Duffy organization, intent upon Doing Its Part, comes to the fore with two choice plums from the New York pie. "Ten Minute Alibi" concentrates upon a murder of the type that might win gubernatorial approval, since it removes an undesirable, not to say obnoxious, citizen. The audience is not left to guess; it is frankly informed of the authorship of the homicide. The suspense derives from the sympathetic killer's machinations of escape. The lead in New York is assumed—splendidly so, the critics say—by Bramwell Fletcher, also lately departed from Hollywood.

"Men in White," even more successful in the East than the other Duffy acquisition, finds drama in the clinic among the wearers of smock and stethoscope. It has created a stir among Manhattan Esculapians, who, of course under the guise of Vox Populi and Old Subscriber, have poured letters upon editors, some praising, some condemning. "It depicts truthfully conditions that should etc., etc." Or "No doctor would tolerate such unethical brashness in an interne." And as conflict is the basis of drama, so is it pretty much the best basis for publicity. Hence "Men in White" has profited greatly from this fervent give-and-take.

Further forays on the New York recovery market of hits may be expected later by both these purveyors of amusement to Pacific coasters.

Novelty prevails at the Pasadena Community Playhouse, and since experiments move occasionally thence to New York, they must be given respectful consideration. The most recent of these was "The Man of Wax," exported by the Shuberts to Times Square, where even with Lenore Ulrich it didn't do very well; but forsooth the P. C. P. did its share.

The present incumbent of the Pasadena theatrical center is a romantic operetta called "The Master Thief," based on a German poem, and rejoicing, with a yodel or two, in a locale of medieval Bavaria, apportioned into eight scenes. Later on, this enterprising organization plans to ensnare Mary Boland for a new play.

Of works that have been tested elsewhere, "The Master Thief" is to be followed by Ian Keith in the first American showing of

WHO'S AFRAID OF THE "BIG" LITTLE THEATER?

NINE hundred innocent little theaters in the United States are threatened with extinction if they offer any competition to the professional theater. The National Legitimate Theater Committee has advised the little theater groups that "so long as your organization is strictly an amateur organization presenting your plays in your clubhouse, engaging no professional actors . . . and as long as you do not come into direct competition with a legitimate theater enterprise, is not within the operation of the legitimate theater code." Also, "In the event of competition with a legitimate theater, however, I advise that you will be subject to the operation of such code."

If the little theater is to be limited to strictly amateur productions in "small hamlets where there is no professional theater", why not turn the tables and allow no legitimate theater to operate where a little theater is already established? Any production may be viewed as "in competition with a legitimate theater", and being restricted to their own clubhouse means that no group of players can rent a hall or exchange plays with other groups.

Do the little theaters deflect a stream of coins that otherwise would roll into the coffers of the big business theaters? How the little theaters wish this were the case! The money derived from most performances is scarcely adequate for sets, costumes, lights, rents and royalties. Performances are seldom given oftener than twice a month, and these are attended by members, their relatives and friends. Instead of being drawn away from the legitimate theaters, these audiences are drama-conscious and form the nucleus of theater fans that attend every play produced in order to compare them with their own productions.

The comparatively few "professional" little theaters that are producing plays on a regular stock schedule were organized when the legitimate theater had lost its appeal due to its own decadence, the prohibitive cost of road shows, and the increasing popularity of the cinema. Although these little theaters maintain a regular staff of stage-crew and personnel, with few exceptions they do not pay the actors, even when professional. If brought within the code of the legitimate theater, they will have to pay every actor within the cast a minimum wage, which will sound their death knell.

A professional in the cast is an inspiration and an education to the amateurs, who are only too glad of the opportunity to train—an opportunity no legitimate theater would afford them. These institutions are primarily workshops wherein the actors, and others, serve their apprenticeship. They take the place of the old stock companies as a training field from which the legitimate theater ultimately benefits. The famed Pasadena Playhouse has trained many an actor who enjoys success today, and has discovered a number of playwrights. When Gilmore Brown established this little theater there was no legitimate theater in Pasadena, so why should his institution, which is a very part of the cultural life and background of the city, be eliminated in favor of some commercial legitimate theater?

Young actors who could not get past a legitimate stage door are allowed to play leads in little theater productions, and many a successful actor today owes his early training to the little theater, notable among them being Ann Harding and Irving Pichel.

Not only do these little theaters foster dramatic talent, but they furnish the forge whereby the apprentice playwright may fashion his material into concrete form and view the results. These theaters have experimented with plays that would have become mere wastepaper in the hands of a professional director. How far would Eugene O'Neill have gotten had he depended upon the professional stage to produce his early exertions? The dramatists of the future are the struggling playwrights of the little theater today.

If the National Legitimate Theater Committee, backed by Equity and the unions, expect a glittering professional house to arise from the ashes of every defunct little theater, they are due for a disappoint-

ment. In the first place, they are losing sight of the fact that the little theater is not a business competitor, but a creation of the people themselves. They are the cultural outgrowth of the community's natural instinct for self-expression and their inherited love of the spoken drama which was being denied them. A little theater is the community's pride and joy. Any attempt on the part of the legitimate theater to extinguish this flame will meet with determined opposition and bring disfavor upon the professional stage.

By viewing the little theater as a dangerous competitor, the legitimate theater is indirectly giving it a "boost". It will bring the members within each group closer together and arouse them to a concerted effort to defeat the purpose of the legitimate theater code, and it will also call the public's attention to the importance of these community institutions.

Since the N.R.A. has given workers so much more leisure for recreation and self-improvement, the little theater assumes greater importance than ever, for few activities offer as varied and wholesome entertainment, means of self-expression and culture.

SITUATIONS

When Women Meet Situation:

The "hub" is happy in the conviction that her husband is loyal and true and thinks of no one but herself. A woman calls and attempts to sell Mrs. Hub a book entitled, "How to Hold Your Husband."

At the critical moment the "husband" enters. He and the book agent are startled at seeing one another, and by their guilty actions reveal to the wife the fact they are in love with each other. From then on the situation is up to the players to solve.

The Solomon Situation: The "hub" is a judge who is as "wise as Solomon", and makes his decisions solely from the evidence brought him. Two women appear before him, dragging between them either an imaginary or toy pet, such as a cat, dog or parrot—or a person who can imitate some such pet. Both women claim the pet, and each accuses the other of having stolen it. When the "judge" reaches a satisfactory decision, the situation is closed.

Husband or Home Situation: The "hub" is a married woman very much attached to her fine home. A man calls. He informs Mrs. Hub that he has purchased the mortgage on her home, and he finds there is a clause therein which will enable him to foreclose within three days, which he will do unless she can produce five hundred dollars.

A lawyer brings Mrs. Hub the glad news that she has inherited five hundred dollars from a deceased relative. At the crucial moment Mr. Hub dashes in, dreadfully upset. He has been arrested and fined five hundred dollars (prohibition era) for carrying a pint of whiskey. If he cannot pay the fine he must go to jail for two years. When Mrs. Hub has made her decision, curtain is called.

The fun in playing situations is that those chosen for the parts do not have to be actors, although they should be selected for their fitness as far as possible. In working out situations, the audience enjoys the impromptu dialog and acting as much as the players, which develops quick wit and a flair for acting amongst social groups. There is no better way to discover and promote talent for acting or directing.

The success of a situation depends largely upon the director, who must give each just enough information about the part he is to play to enable him to carry out his role in the situation. If the player is given too much suggestion, he will not depend upon his own resourcefulness, and if he is given too little, he will not know what it is all about. Therefore, it is up to the director to work out the above situations in such a way that each actor in the situation knows what part he is to play. It should be remembered that the "hub" is only given his or her position in the situation, and the others (called the "spokes") must feed the cues to the "hub" as they disclose the situation, thus throwing the "hub" into a dilemma from which he must extricate himself with the best possible grace and logic.

DRAMA NOTES

FROM EVERY PORT in California, the valleys and the hill tops come notices of the schedules undertaken by dramatic groups:

The Community Players of Redondo Beach were awarded highest honors in the Southern California Tournament of One-Act Plays held at Santa Ana last year, and are prepared for another successful winter season. Mrs. R. C. Walker of Hermosa Beach is the director, and Thomas Perkins, president.

The group at Manhattan Beach, headed by Mrs. Albert Chrysler, has planned a series of one-act plays.

The Glendale Players are heard at the Little Theater of the Verdugos, in the winter drama season. Kathryn Herndon is the supervising director of the Little Theater, and guest directors are frequently invited.

The Burbank Theater Guild stages the winter productions at the Civic Center Auditorium. Miss Evelyn Lawson directs.

The Community Players of Hemet are sponsored by the Hemet Woman's Club and directed by Mrs. Helen Morgan. They announce a series of plays for the winter.

Claremont Community Players opened the season under the direction of Mrs. Lucile Lewis. Their plays are given at the Claremont High School.

Tributary Players, under the direction of Lillian Rivers, present the winter series of plays at the Muir Tech Auditorium, Pasadena. The season opened with "Maedchen in Uniform."

COMMUNITY PLAYERS of Laguna Beach, California, have reorganized under the direction of John B. Hughes and may be seen in "Rip Van Winkle" at the Community Playhouse on Ocean Avenue, December 2.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Hollywood, presents Maude Fealy in "On a Summer's Day," a comedy by Anne Murray formerly entitled "Proof of the Pudding". The production is staged by Francis Hickson, December 13-23.

THE LOS ANGELES JUNIOR COLLEGE LITTLE THEATER at 855 North Vermont Avenue, Los Angeles, presents "At the Sign of the Greasy Spoon" December 11-15, and "The Ninth Guest" the week of January 8, produced by Harold Turney and directed by Jerry Dodson Blunt.

THE PATIENT TAKES NOURISHMENT

(Continued from Page 29)

the Ellis adaptation of Maugham's novel, "The Moon and Sixpence." Then "Mr. Pickwick" for Christmas week, to be succeeded by Irving Pichel as "Macbeth." The J. B. Priestley play, "Dangerous Corner," quite successful in London and less so in New York, is also on the P. C. P. schedule, as is, most ambitiously, "Cavalcade," a formidable bite for any theater's mastication.

The Pasadenaans will be the only American company to attempt this panorama of emotions by Noel Coward, as it was the only theater in this country, if not the world, to stage Eugene O'Neill's "Lazarus Laughs." This it did with a brilliance of production that made even O'Neill's platitudes thunder in the index, and with a classical bolstering of which the play was completely unworthy.

The productions of Messrs George K. Arthur and E. E. Clive, headquartered for six creditable months at the Hollywood Playhouse, have also of late taken an experimental turn. They have, so to speak, taken up where the Eighteenth Amendment left off. For the ensuing six months, only new plays are to be produced. But regardless of their greenness of vintage, it is safe, on past procedure, to forecast that their authorship will be exclusively English. At the Hollywood Playhouse Britannia rules the waves of applause.

Now let that perennial droll one, Edward Everett Horton, announce that he is up to his tricks again, and our cup of happiness will slop right over into the saucer.

CALIFORNIA FLORA AT THE CHELSEA FLOWER SHOW

(Continued from Page 22)

were not only magnificent, but the arrangement throughout was remarkable in the exquisite effect obtained.

On entering the grounds from the Thames embankment end, the first rock gardens are encountered. These particularly held my attention, since I am and have been for some years experimenting with rocks, cacti and succulents in my garden at Santa Maria Inn. Through careful planning and unceasing effort, these show gardens seem to have existed in their habitat for years instead of a few days, and it comes as a veritable shock to realize that their beauty must be only ephemeral, as every rock, bit of moss and bloom must be removed with the close of the show. The majority of these gardens utilized water, the small streams sparkling in and out among the ferns and flowers, frequently managing three cascades within its limits. In this display the Gold Medal was awarded Messrs. Dartington Hall, Ltd., who had used Devon limestone, tinted by the red clay, rising from a tumbling stream. The planting was skillfully restrained throughout.

The rhododendrons and azaleas were almost startling in their beauty. Massed in groups, these shrubs demanded attention and served to remind all comers of their increased value to gardeners. Perhaps the most successful arrangement of rhododendrons was that of Lionel de Rothschild. In this grouping were many large and profusely flowering bushes of the rarer sorts, among them a lovely Lady Bessborough of delicate cream color, tinted with rose in the center. There was also a tall bush, nearly ten feet in height, of Lady Chamberlain, which received a first class certificate two years ago. It was filled with beautiful little trumpet-shaped flowers. There were many unnamed seedlings of great beauty.

Practically every plant known to California gardens was included in the Chelsea Show. In the iris division quality exceeded quantity, and the blooms were grouped most effectively. Although late in the season, there were admirable varieties of tulips, lending much in color effect to the great marquee. Sweet peas, known as "Queen of the Annuals," was given a definite place. In England, the plants seem to increase in beauty with the years; not only are the shades more beautiful, but the spikes are more prolific. In carnations, "Achievement" is a bright splash of color in orange-apricot, while "Princess Royal" is gorgeous in Tyrian red, flaked with purple. "Aquilegia Longissima" is described as a treacle-gold columbine from California, and was shown with great spurs over five inches in length. A very fine plant, and evidently a great boon to the hybridist. Cacti and succulents were included, not a large but quite interesting variety, and many that I have in my cactus garden at Santa Maria. In the trees was a eucalyptus with gray foliage and flowers, not to be compared with our flowering trees of that species, but entertaining. Some of the double begonias were superb, and there were fine groups of primulas and meconopsis.

Guests of a flower show cannot expect to find new plants every year, or even old favorites in new colors and improved habits. Only slow and arduous work, month after month, year in and year out, produces advancement in any plant life. But here were many interesting plants, all in a high state of perfection. The most casual visitor to England must be impressed by the universal interest in gardening and every home has at least a few feet devoted to flowering plants. In consequence, the crowds at Chelsea are not surprising.

As I have the honor to be a member of the Royal Horticultural Society, I could share with the King and Queen the privilege of admittance a day before the general opening. These royal personages have the truest interest in flowers, and were busy exchanging gossip and garden lore with the growers. The Queen complained of the failure of a plant she had bought the previous year and, on being assured it would only thrive under great care, admitted that probably her gardener was careless! Even a Queen may not escape the common woe incident to garden making.

THE TREND IN HOLIDAY DECORATION

(Continued from Page 17)

possibilities of use and creative opportunities. Flowers beautifully arranged are now to be seen in the daily places of activity, in the shops, stores, offices, school rooms, clubs, and always in the home. Every leaf, grass, berry, shrub, vine, tree, flower, seed pod has a beauty all its own and is useable. Nature assists us to delight in and observe the beauty that is at our door. California offers much and at this time there is opportunity for greater realization of what the Christmas spirit really means by using and enjoying nature's emblems.

One of the large downtown stores in Los Angeles at this season of the year has used much discretion, much restraint . . . and has achieved marvelous beauty expressive of the modern trend by keeping to a simple color grouping of three decorations. On one floor there is an all silver and yellow Christmas tree, on a floor above there is an exquisite example of color grouping when yellow-green, silver and purple combine in complementary color harmony. This is the art idea in present day expression, using restraint, saving something for next time, carrying out one idea at a time and doing it well.

Residence of MR. AND MRS. WALTER W. FOX PASADENA

RALPH C. FLEWELLING, architect

Illustrated on Pages 20 and 21 of this magazine

Awarded honorable mention in the western group of houses in the recent House Beautiful Small House competition. Also received honor award from Southern California Chapter of the American Institute of Architects.

We congratulate the owner and architect on the honors accorded this fine residence and we are both grateful and proud of having been chosen to assist in its construction.

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What we mean is this: *Just as rapidly as more people can be educated to realize the deficiencies of present-day houses, just so soon will more people come to you in search of better ones.*

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The Pacific Coast Electrical Bureau will be glad to discuss with you any plan, any suggestion that may lead to sound new building.

And please feel free to call upon this Bureau for any electrical information—plans, recommendations, inspections—any service within our resources. We will be pleased to help—without charge.

Consider this:

Would it help if you were to specify the most modern lighting system—wiring and fixtures—in every house plan you draw up from now on?

This would save your clients costly rewiring expense later—please them—cause them to refer friends to you. And more—you would be helping to make present-day homes old-fashioned.

PACIFIC COAST ELECTRICAL BUREAU

An impartial organization supported by all branches of the electrical industry as an advisory bureau to serve users of electricity. 447 Sutter St., San Francisco; 601 W. 5th St., Los Angeles; 848 Roosevelt St., Fresno.

THE following firms and individuals should be credited to a large extent with the successful result achieved in the E. L. CORD RESIDENCE of Beverly Hills, illustrated on pages 18 and 19 of this magazine.

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J. NIEDERER CO., WOODWORKERS
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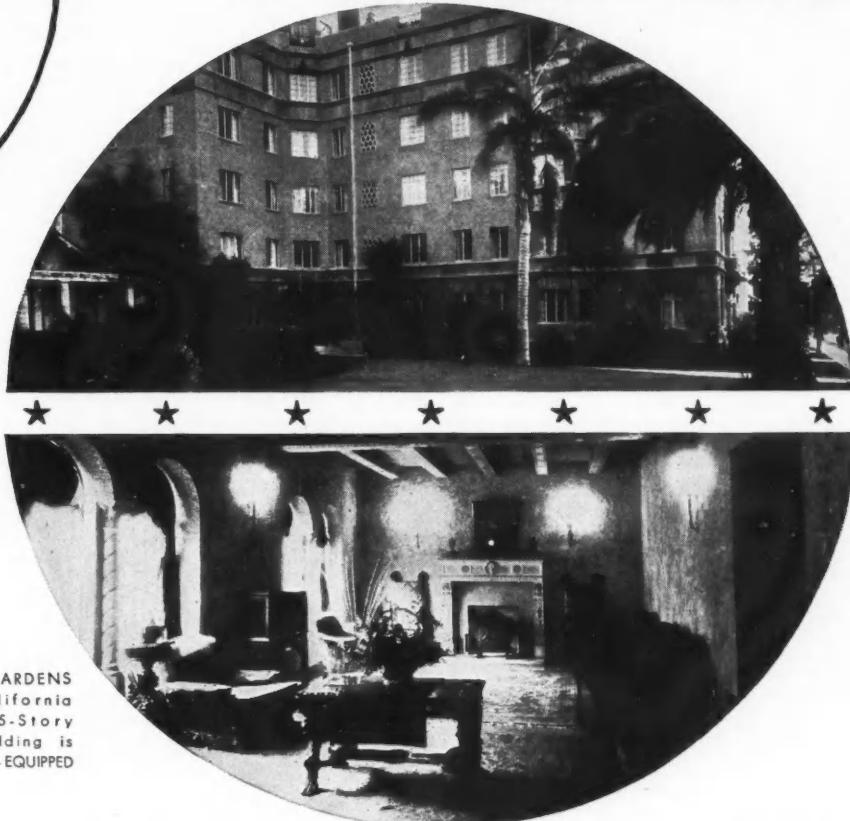
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This Modern 5-Story
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In Highbourne Gardens, all of the 46 apartments are steam-heated by a gas-fired boiler. And every tenant is assured of a constant, plentiful supply of hot water from the gas water heater, with 800 gallons storage capacity.

On the roof is a delightful solarium, gas heated when occasion demands. Another attractive feature is the basement swimming pool, with water maintained at just the right temperature by a gas-fired heater.

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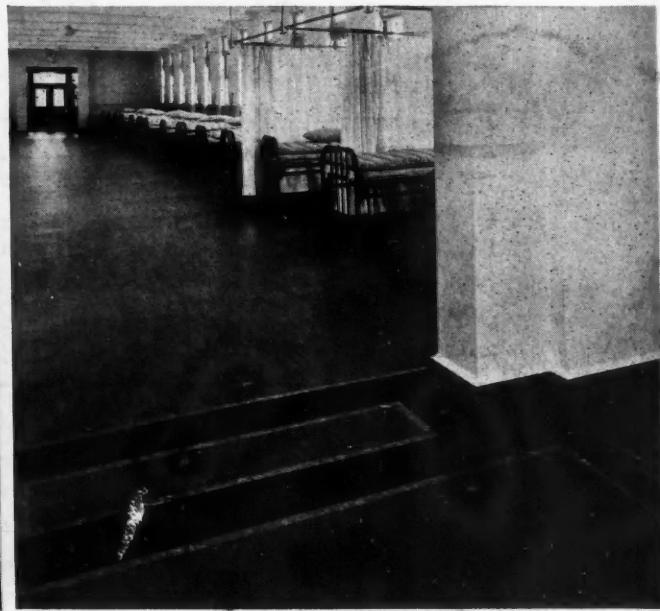
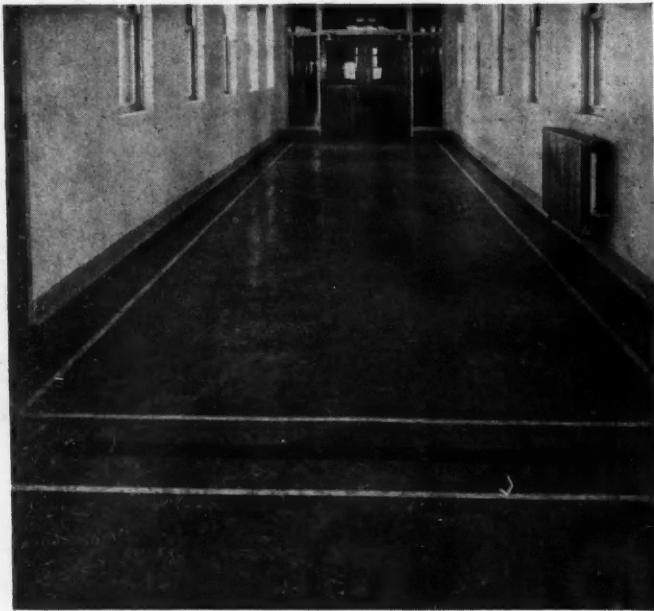
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